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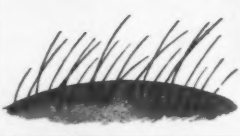
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NOTE: Beginning this issue, the DIGEST resumes publication of its national calendar of exhibitions. This calendar is assembled on the basis of notices received from museums and galleries throughout the country. Institutions interested in having their exhibitions listed in this semi-monthly calendar should mail notices to the calendar department so that they arrive at the DIGEST's offices at least 10 days before date of the issue in which the listing is to appear. All notices must include titles of exhibitions as well as opening and closing dates. Advance schedules will be kept on file and referred to from issue to issue.

The Art Digest is published semi-monthly October to May and monthly June to September by The Art Digest, Inc., at 116 East 59th Street, New York 22, N. Y., U.S.A. Mrs. Peyton Boswell, President; Marcia Hopkins, Secretary; H. George Burnley, Business Manager. Entered as second class matter Oct. 15, 1930, at Post Office of New York, under the Act of March 3, 1879. Subscriptions, \$4.00 a year in U.S.A. and Pan American Union; Canada and Foreign, \$4.40; single copy 35 cents. Change of address: Send both old and new addresses and allow three weeks for change. Editorial and Advertising Offices, 116 East 59th St., New York 22, N. Y. Telephone PLaza 9-7621. Indexed in Art Index. Not responsible for unsolicited manuscripts or photographs. The Art Digest, Vol. 28, No. 7, January 1, 1952.

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LETTERS TO EDITOR

Gambles and Gimbels and Kootz

TO THE EDITOR: I regret I was in France when your editorial "Gambles and Gimbels" appeared [DIGEST, Dec. 1]. Since the Gimbel sale has been given such prominent editorial notice, it seems to me that certain facts should be set straight.

First, and most important, this was my answering letter sent to Artists Equity, when I received a carbon of their letter to Gimbels:

"Gentlemen:

"Your letter to Mr. Bernard Gimbel in reference to the sale of paintings by Byron Browne and Carl Holty was sent me in carbon form.

"I am at a loss, since you place the blame of this sale upon my shoulders, why I was not asked about the circumstances of the sale.

"For your information, both the artists, Holty and Browne, were informed of this sale last spring, and their permission and agreement upon the sale was secured by me before I accepted Gimbels offer to have the sale. Your letter implied such a sale was done without the artists' knowledge; this will clarify that point.

"You comment that the issue involved is moral and ethical. I do not recall any members of your organization protesting to me that I was doing anything wrong morally or ethically when I, acting only on my own judgment, purchased the paintings of these two men for several years. This, at the time, seemed a fine solution of the artists' economic problems.

"I no longer handle these artists, and I find no demand for their work from my customers. In such a situation what would Equity suggest as an escape from economic suicide? An investment such as this becomes throttling to the Gallery's progress and existence unless it can be freed and the money used in the continuous conduct of the Gallery.

"I have given much thought to a method of selling these paintings by Holty and Browne. The sale at Gimbels was obviously one of desperation upon my part, an attempt to recapture money I have laid out—a situation explained to the artists, and intelligently appraised by them.

"We now find that Gimbels also cannot sell these paintings. Whether their presentation was bad I cannot say; I feel that every retail concern has its own manner of doing business, and attracts or repels customers through that manner. However, it is through that manner that it achieves and retains its reputation. For that reason, I have left the presentation to Gimbels, just as I would expect a new artist in my gallery to accept my manner of presenting his work.

"Perhaps Equity may have a suggestion as to the disposal of these paintings. I am ready at any time to be assisted in selling them."

I have never received an answer from Artists Equity to the above letter.

SAMUEL M. KOOTZ
Kootz Gallery
New York, N. Y.

Caparn Ante-Marini

TO THE EDITOR: In view of two recent criticisms to the effect that my sculpture *Animal Form I* was derived from Marini, I would like to state the following:

Animal Form I was begun in the spring of 1948, cast and further worked the winter of 1948-49. One copy was delivered

to the Petit Palais in Paris in the spring of 1949. The copy which is now at the Metropolitan Museum was first exhibited in the Ninth Annual Exhibition of the Federation of Modern Painters and Sculptors at the National Arts Club in September-October, 1949. Since Marini's sculpture was first shown in America during the summer of 1949 in the Italian exhibition at the Museum of Modern Art, it is difficult to see how my sculpture could be derived from his, as previous to that time I had never seen his work—and I am incapable of pre-vision.

I am sending this letter to you, as you have always been most generous in providing a forum to artists. . . .

RHYS CAPARN
New York, N. Y.

TO THE EDITOR: I know your magazine is fair and so I would like you to do your part in correcting an injustice.

Last Sunday [Dec. 9] the art critic of both the Times and the Herald-Tribune published reviews of the sculpture show at the Metropolitan in which they implied that Rhys Caparn's *Animal Form*—the winner of the second prize—was derived from Marini. This is factually untrue as I personally know. Not only was *Animal Form* itself done long before any of Marini's work was seen in America but—and this is important—other work of Rhys Caparn's of delicately abstracted animal shapes dates back to many years before Marini did his ubiquitous horse and rider.

ETHEL DEAN
New York, N. Y.

TO THE EDITOR: I'd like to voice a very strong protest, but not against the DIGEST. I've known the work of Rhys Caparn for over 20 years, since we were students together. Her prize winning piece at the Metropolitan show—*Animal Form*—was conceived and executed long before Marini's work was ever shown, and long before Miss Caparn, Miss Genauer or anyone else ever heard of Marini. . . .

ARLINE WINGATE
New York, N. Y.

For the Records, it's Parke-Bernet

TO THE EDITOR: I have just reread the Silver Anniversary Issue of THE ART DIGEST, and I want to tell you what a superlative issue I think it is.

Particularly entertaining and amusing was the spread on auction sales. I presume that the records established were made at Parke-Bernet Galleries. . . .

BERNARD HEINEMAN
New York, N. Y.

[Mr. Heineman presumes correctly. All of the records given in the DIGEST's anniversary issue auction survey were established either at Parke-Bernet or at the present firm's predecessor galleries.—Ed.]

Rewald Questions Frick Policy

TO THE EDITOR: I am deeply moved by the vote of confidence and encouragement which I received in your poll of the 10 best books on art [DIGEST, Nov. 1]. Through a freakish coincidence this poll appeared . . . on a page opposite an article on the "Greatest Art Library of the Western World."

May I take exception to a statement made in this article in which Mr. Way says that "European scholars come to America for information unavailable in their great institutions"? Indeed, there are European scholars to whom the information gathered in the Frick Library is unavailable. I for one was barred au-

tomatically from this institution when I came to this country because, though stateless, I was of German birth. Although I am an American citizen now, I feel it is my duty to avail myself of any opportunity to protest the absurd, cynical, and unscientific practice of discrimination, so unworthy of this great nation, which governs admission to the Frick Art Reference Library.

JOHN REWALD
New York, N. Y.

More for "Who's Where"

TO THE EDITOR: . . . would you . . . include the name of Edward Landon in the Serigraph stable? His name was omitted from the 25th Anniversary [Issue] listing through some error. . . .

DORIS MELTZER, Director
Serigraph Gallery
New York, N. Y.

[Error not ours, but happy to oblige.—Ed.]

Benjamin West Discovery

TO THE EDITOR: There's still adventure in finding paintings. We bought a lot of antiques in a small town near Harrisburg, Pa. In the lot was a painting repaired over where one might find a signature, and yet the painting looked to us, as novices, as though [it might be the] work of a fine artist. Size of painting was 75"x104". It is of Cromwell dissolving Parliament.

We sent photos to New York Public Library and they came back with several references to . . . painting [including notation that it was] lost track of in 1912.

It's a Benjamin West.
References to it: "Item 572 Anderson Gallery, N. Y., Forrest Sale, 1912."

"Gift from West to nephew, Phil., damaged, repaired by Volckner, Baltimore, not called for, sold to Crim, was formerly owned by Earl of Grosvenor." . . .

"Works of West by Cadell, 1820, pg. 220."

What now should one do with it?
STREETER BLAIR
Leucadia, Calif.

"You too Are Succumbing"

TO THE EDITOR: . . . my only regret is that little by little you too are succumbing to the "new" art.

The savage, the abstract, the distorted—just as long as it makes no visual sense, has become your obsession too. Of 38 illustrations and photos in your recent [semi-] monthly, 24 were in the mad medium. How much further will the pendulum swing?

ROCKWELL B. SCHAEFER
New York, N. Y.

Courage Appreciated

TO THE EDITOR: Alas, with the decline of print sales and the increase both of taxes and general costs, the Whitmores can hardly afford to keep up the most essential subscriptions, let alone continue the tradition of being, in a mild way, patrons of THE ART DIGEST. . . .

But I want . . . to tell you how much we appreciate your courage in holding up a great tradition—and especially the brave and successful effort in bringing out your anniversary number. Of course, I belong to the older tradition, but it is good to see how fairly you lead from the older to the new in your review of the quarter century. I feel sure that in due time we'll see again a generation of "modest collectors" who do put prints into a portfolio and bring them out from time to time to take renewed pleasure in old favorites and compare with newer ones. Good luck as always!

MRS. CHARLES WHITMORE
The Print Corner
Hingham, Mass.

The Art Digest

THE ART DIGEST

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ASSOCIATE EDITORS: MARGARET BREUNING,
DORE ASHTON

CONTRIBUTORS: RALPH MAYER, JAMES FITZ-
SIMMONS, RALPH PEARSON, ROGERS
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PUBLISHER: MRS. PEYTON BOSWELL

Vol. 26, No. 7

January 1, 1952

In-Group Exports

IN VIEW of the prominent part that sculpture has played on the national scene during the past few weeks, the following release may be of general interest. It appeared recently under the letterhead of the National Sculpture Society.

"The National Sculpture Society announced today its acceptance of a State Department invitation to assume sole responsibility for representing American sculpture in an international outdoor exhibition to be held at Arnhem, The Netherlands, from June 1 to September 15, 1952. Four to six representative works, by American sculptors as yet to be selected, will be included in the exhibition.

"In his letter of reply to the Exhibits Section, Special Programs Branch, Division of Overseas Information Centers, Wheeler Williams, president of the society, said that the organization would be happy to take responsibility for selecting and shipping to Arnhem 'four to six representative pieces of American sculpture of appropriate size' for the exhibition.

"A successful outdoor exhibition of sculpture was held in 1949 at Sonsbeek, an estate on the outskirts of Arnhem, under the sponsorship of the municipal, provincial, and national government, but did not include works by Americans. It is hoped to make the 1952 exhibition world-wide in scope."

Shortly after this announcement appeared, a new bulletin—The National Sculpture Review—arrived on the scene. A slick-paper, six-page illustrated publication, to be issued quarterly by the Society, this review carries news of in-group activities. In it, a brief announcement of the forthcoming Arnhem exhibition notes:

"Selection of the sculptures has been placed in the hands of the Competition Program Committee and the Exhibition Committee of the Society. These representative works must be in permanent material, and large enough to count outdoors. (A minimum of three feet in height has been set.)

"Members wishing to submit works for this exhibition should send photographs. . . .

"NOTE: Owing to the limited number of works to be shown, the Council feels that the sculptors of works selected for this honor should assume shipping and insurance charges, unless special funds can be found for this purpose. However, in case any sculptor having a work of merit for this exhibi-

tion should find it impossible to defray said expenses, every effort will be made to find assistance in this connection."

Elsewhere on the page, another note reads: "As always, where possible, exhibitions will be open to both members and non-members, and all entrants will be eligible for awards."

Questioned the other day about this latest vested trust, Wheeler Williams (the Wheeler Williams who refused to submit to the too-modern Metropolitan Museum sculpture jury) commented in a non-official capacity and clinched some foregone conclusions. How does Mr. Williams define the word "representative?" As the "best work of America's sculptors." Will any of the work sent to Arnhem be abstract? He imagines not. How will the society go about finding the best work? He believes committee members don't have to look too far to find what they want. Does the fact that European countries officially sanction abstract work influence the Society? "Why should it?" Mr. Williams explained further: A friend of his in France told him that the trend there is back to the representational and, after all, artists have to serve the public.

Getting down to pocketbook facts, Mr. Williams noted that "the government isn't spending a cent on the project." But sending work to Europe isn't a problem for the Society. The Society is fairly well endowed. More important, many of its members—Manship and Cecil Howard among them—already have "any number of pieces" in European studios or elsewhere abroad. Mr. Williams cited, as an example, Manship's *Buddies* (see page 11) which is now being cast in Europe, where it will remain as a memorial to soldiers who died in the second World War. He did not, however, think that *Buddies* would necessarily be selected for the exhibition at Arnhem.

Why did the government confer such a signal honor on the National Sculpture Society? Well, replied Mr. Williams, the National Sculpture Society is THE sculpture society. It has 230 to 240 professional members. As Mr. Williams figures it, this means that 90 per cent of our professional sculptors belong to the Society. (The current show at the Metropolitan drew entries from some 1,066 "professional sculptors." It is questionable whether 15 per cent of the 101 represented in the show are members of the Society. No doubt, for Mr. Williams, it is questionable whether more than 15 per cent of the exhibitors are professionals.)

But just how does the Society determine whether or not a sculptor is a professional? Mr. Williams has a ready answer. In a procedure which smacks of trial by ordeal, the uninitiated apply for membership. The judgment of the membership determines whether or not an applicant is a professional. To be accepted as a member is to be recognized as a professional. Obviously, since only 10 per cent of the professionals in this country do not belong to the Society, the in-group is pretty fool-proof.

Getting back to the Arnhem show itself, one thing is certain: America's contribution will reflect the Society's standards. The Society can't be blamed for this. But a government indifferent to its native culture can.

Vandals on 57th Street

A VANDAL, by dictionary definition, is "one who willfully destroys or mars anything beautiful, as a work of art; also, a wanton or ignorant destroyer or defacer of any building, monument, etc., which should be preserved." The dictionary, of course, refers to vandals in the generic sense. In Paris there have been such vandals—artists—who banded together and in broad daylight stormed a show, ripping the paintings from the walls in indignation. Then too, dadaists have been known to invite vandalism by hanging hatchets beside exhibits.

But there is a very special breed of vandal at large in New York, a breed not exactly covered by the dictionary definition. This vandal isn't just wanton or ignorant; he is cowardly. He doesn't announce himself. He doesn't speak up against a work of art he dislikes. He destroys it or defaces it—when no one is looking.

For some reason—perhaps because of the publicity which the gallery has received in mass magazines, perhaps because of the art which it sponsors—the Betty Parsons gallery is one of the favorites haunts of the vandal. About a year ago, during the Barnett Newman exhibition, the gallery was visited by a marauder who left his calling card in the form of a long knife gash in one of the canvases. During the past month, Jackson Pollock was victimized.

Late one weekday afternoon, after her gallery assistant had left for the day, Betty Parsons was called to the phone. For the vandal—or, more probably, vandals—this was the appropriate moment to comment on the paintings in the show. The comments weren't very original, most of them being trite four-letter words done to death in lavatories, subway stations and war-novels by Norman Mailer and Joe Jones. Nevertheless, they left an ineradicable impression, especially since they were inscribed in heavy lead on unprimed canvas. An added fillop of cordiality took the form of an indelicate message, hastily scrawled in the guest book.

Unfortunately, since most dealers don't care to exhibit paintings like caged animals, there doesn't seem to be anything to do about vandalism except lament the fact that it exists. And if a lament is less than satisfactory, there may be compensation in what Betty Parsons maintains: "Protest is better than indifference." Still, for the sake of the artist, we can hope that one of these days the cowardly vandal will learn to express his protest in more constructive ways.

Next Issue

Attractions in the January 15 DIGEST include a full review of the John Sloan retrospective which opens January 10 at the Whitney Museum; an article on a major Turner watercolor exhibition staged by the Huntington Library in California in commemoration of the 100th anniversary of the proto-impressionist artist's death. Another in the series of DIGEST profiles will be devoted to Marcel Duchamp, one of the 20th century's most prominent esthetic rebels, and member of the Duchamp-Villon clan which will soon be seen in an important New York showing at the Rose Fried Gallery.

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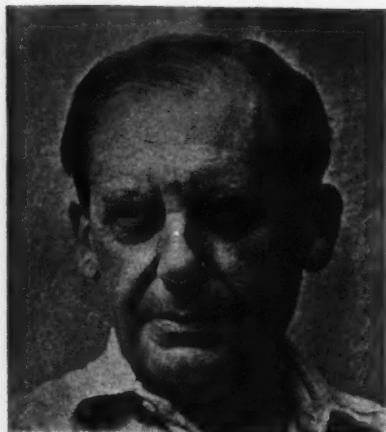
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THE ART DIGEST

Vol. 26, No. 7

The News Magazine of Art

January 1, 1952



WALTER GROPIUS

A Talk with Gropius

By Dore Ashton

WALTER GROPIUS, dynamic modern architect-designer, who has influenced everything from Kleenex boxes to Jaguars, from prefabricated houses to skyscrapers, can look back on almost a half-century of revolutionary work. Internationally famous, the 68-year-old Gropius is best known as the founder of the Bauhaus—an influential school of modern design and architecture which opened in Germany in 1919. During his Bauhaus years, and since then as professor of architecture and design at Harvard University, Gropius trained several generations of progressive adherents to his philosophy of unity and high standards in the various arts.

Tall and vigorous, giving a simultaneous impression of command and tolerance, the German-born architect gave this interview in the comfortable offices of the Architects' Collaborative on the fringe of the Harvard campus. The Collaborative, a cooperative group of architects and designers which planned the new Harvard Graduate Center, is the latest embodiment of Gropius' lifelong ideal: teamwork. This ideal, however, has been a long time incubating.

Training for Gropius began in 1903 in a traditional architecture school, the Technical Hochschule. Dissatisfied with the school's "stuffy" techniques, he quit in order to take a job in a practical architect's office. When the death of an aunt brought him 1000 marks, Gropius decided to abandon traditional architecture and seek an unorthodox education. "I thought I could buy the world," he laughed. "I tried to go where I couldn't know anything, so I went to Spain for a year. There I studied ceramics, worked in a pottery factory and did odd jobs—but always with an eye to architecture."

While he was in Spain, Gropius met the German collector Osthaus who persuaded him to work with the then avant-garde architect Peter Behrens. But by 1910, the restless Gropius found

[Continued on next page]

Boston Honors a Man Who Made Life Modern

WALTER GROPIUS, the man who has probably wielded the greatest single influence in the field of modern living, will be honored in a major retrospective exhibition opening this month in Boston. The show, organized by Boston's Institute of Contemporary Art in collaboration with the Busch-Reisinger Museum of Harvard University and Massachusetts Institute of Technology, will open simultaneously January 9 at the Institute of Contemporary Art and the Busch-Reisinger. After the close of this joint showing, February 9, the exhibition will tour the country, starting at M.I.T., then going to Philadelphia, Cleveland, Chicago, Colorado Springs and San Francisco.

A world celebrated architect and designer, Gropius is best known as the founder of the Weimar-Dessau Bauhaus, greatest 20th-century school of design, established in Germany just after the first World War. Since 1937, Gropius has been a professor of architecture at Harvard's School of Design.

Designed to demonstrate the extent of Gropius' influence on contemporary life, Boston's exhibition will consist of plans, photos and models of Gropius projects. It will also include paintings by such Bauhaus colleagues as Kandinsky, Klee and Feininger. Arranged and installed by Gyorgy Kepes of M.I.T., the large exhibits will be accompanied by wall-label descriptions of the works and quotations from writings by or about the architect.

Through the Bauhaus, which brought artists and designers together, Gropius spread his basic idea that architecture in an industrial age must take advantage of industrial methods and products—glass and steel, for example. Gropius' philosophy, the Institute notes, has produced such innovations as the bent steel chair, modular storage furniture, the storage wall, the glass wall, and modern lighting fixtures.

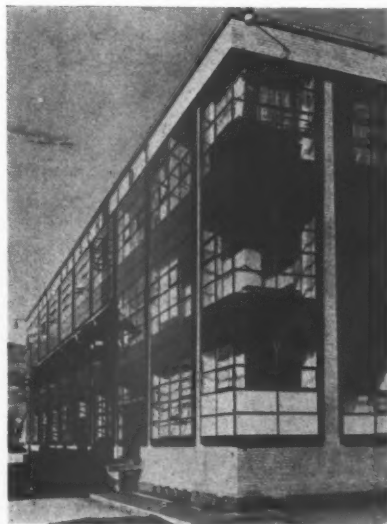
Since his arrival in the United States in 1937, Gropius has taught and has also worked as a practising architect, first in collaboration with Marcel Breuer, later with a group of younger talents. This group, known as the Architects' Collaborative, recently designed the graduate center at Harvard. Along with Gropius, its members are Jean Bodman Fletcher, Norman C. Fletcher, John C. Harkness, Sarah Harkness, Robert S. McMillan, Louis A. McMillen, Benjamin Thompson.

Among the many projects illustrated in photos and plans in the show is the historic Fagus Factory, 1911, a shoe-last factory built by Gropius in collaboration with Adolph Mayer, displaying the first use of glass in curtain walls. According to Henry Russell Hitchcock, this factory was the most advanced piece of architecture built before the first World War. Also of interest are photographs of the famous Siemensstadt Siedlung, 1929, a low-cost housing project of four story, walk-

up buildings. Essentials of its design are open green spaces and careful orientation toward the sun. Caption under the photos will be a quotation from Gropius: "The key for success is the determination to let the human element become the dominant factor. The biological principle must be paramount; man is to be the focus for all design." Another caption for the Cologne Werkbund Exposition, 1914, quotes Gropius: "The laws of material and construction must not be mixed up with those of art. The identity of the technical form with the art form . . . certainly spells the highest perfection, but only a tremendous will power is capable of fusing the two into harmony."

A wealth of material in this exhibition demonstrates Gropius' extreme versatility. A plan for a total theatre provides a back stage, a proscenium stage and a moveable platform. By turning the platform 180 degrees, the proscenium stage is brought to a central position of an arena. Other items illustrated are low-cost furniture designed in 1929 for mass production and featuring modular units; the New Kensington Defense Housing Development built with Marcel Breuer in 1943; the Dessau Bauhaus, 1925, a triumph of "voids over solids"; and the recent Harvard Graduate Center which includes works by Joseph Albers, Joan Miró, Gyorgy Kepes, Herbert Bayer and Richard Lippold as part of its organic planning. As the Institute comments, "Gropius' collaborative principle reaches out beyond the marriage of equipment, furniture, and architecture. It includes the transfer of ideas between painting and architecture, and in the Bauhaus, it enveloped typography, advertising, packaging, ceramics and textile design—even stage settings and music."

WALTER GROPIUS: *Fagus Boot-Last Factory, Alfeld-an-der-Leine, 1911*





THE ARCHITECTS COLLABORATIVE: Harvard University Graduate Center

that he was "even beyond Behrens" and he set up his own office.

What Gropius called his "new idea" got its first impetus in the Cologne Werkbund Exhibition in 1914. The Deutscher Werkbund had been organized to bring designers closer to industry. By 1914, when Gropius was a member of the exhibition board, it was already a powerful group. But, as always, administrative officials were slow to put up funds for the kind of world-shaking exposition Gropius envisaged. Recalling his struggle with the mayor at that time, Gropius relates: "I was a young man and nobody knew me. Finally, I put myself on a trip through the Rhineland going from factory to factory, getting glass from one, bricks from another, and so on, amounting to 80,000 marks worth." The 1914 Werkbund Exhibition—result of Gropius' remarkable energy—brought world attention to the idea of better design. Huge crowds came to see the factory designs, the new buildings, the household appliances with the new look. As Gropius says, it was a big hit.

Gropius in Weimar

Next link in the chain of events which made realities of Gropius' dreams was an opportunity to activate his educational ideals. During the first World War, the Belgian Van de Velde, then director of the Weimar School of Arts and Crafts, was dismissed because he was a foreigner. He recommended Gropius to replace him. "The Archduke called me from the trenches and I went there in my Hussar's uniform—fur cap and all. We agreed, and he sent me back to the trenches telling me to write up my program." After the war and the revolution which followed, the new social democracy confirmed the Archduke's appointment of Gropius. Always a fighter, Gropius demanded that the state turn over not only the directorship of the school of arts and crafts, but also, of the Weimar Academy, fine

arts branch of the Weimar school system. His demands were met, and in 1919, he embarked on his program to unite all arts.

During its first few years, the Bauhaus at Weimar flourished. In 1923, a large exhibition proved to the world that the "new unity" was a tangible reality. But in 1924, Gropius began to feel that the Nazis in Weimar and Thuringia threatened the school's progress. In a typically courageous move, he and his staff declared the state-owned Bauhaus closed. When students and director walked out, Christmas, 1924, the press was electrified. News of the demise of the Weimar Bauhaus brought four cities rushing to offer Gropius new headquarters. He accepted Dessau, the highest bidder.

In Dessau, Gropius was permitted to build seven professors' homes, a main building and 450 units of housing. All workshops collaborated in designing the new Bauhaus and by Christmas, 1926, the world was invited to come and see the result. Two years later, partly because he felt Nazi pressure would interfere with free instruction at the Bauhaus, and partly because he felt that after nine years of his direction the Bauhaus could stand on its own, Gropius left for Berlin. In Berlin, he had one encounter with Hitler. He smoked and spoke haltingly as he reconstructed the meeting.

"I came back from a short trip to Russia—when Hitler had just become Chancellor. I saw him for the first and only time at his first public speech in '33 which opened the Adler automobile factory. I sat there on the platform listening to his speech and I could see that the man had a specific force to his voice. It seemed to go beyond the content of what he said. It was very strange. I saw then that the big industrialists fell for him. I didn't feel the touch at all. When he came very close, he walked with a good gait, but was very nervous and kept looking behind

him as if somebody were going to shoot him. He had a good upper part of his face, but bad lower part, very bad. I was never touched by his voice."

But the voice became pervasive and when Gropius saw that the Deutscher Werkbund intended to try to "balance things out with Hitler," and, when a uniformed patrol came to his apartment to tell him he would "regret" his resignation from the Werkbund Board, Gropius and his wife decided that it was time to leave.

After a sojourn in London, Gropius accepted President Conant's invitation to come to Harvard to teach architecture and design. In spite of certain obstacles, mainly lack of workshop facilities, Gropius set up one of the most effective departments in the history of U. S. education. He explains that he based the Harvard program on Bauhaus principle, but since Bauhaus ideas are neither static nor fixed, they provide no ready made style of teaching.

Consistently a Humanist

Although flexible, Gropius' principles are consistently humanist. Frequent allusions to "man as focus," "the importance of human values," "the good of society," run through his conversation. His *Weltanschauung*—life as a cosmic unity—has shaped his entire approach. Most animated when he speaks of youth and the enormous possibilities for humanist education (he admires Dewey) Gropius explains with conviction:

"General education must get away from imitation. I am against giving students too much history. They should come to terms with themselves first. I want them to be as active as possible—drawing traditionally, drawing abstract, trying everything. In most institutions they study poetry written by others, art made by others, drafting board architecture. Democracy needs an education through art to balance out its sense of expediency. People think that art is something made centuries ago. Students must learn to regard it as part of their life."

With an accent on democracy, its creative potential, Gropius arrives at the concept of teamwork. "The sum of a well-balanced team is higher than the sum of an individual's work." Teamwork, Gropius feels, is an attribute of a settled culture—not one like ours, but one like that of the middle ages, one in which architecture and sculpture are united. The idea of the team, somewhat frightening to our artists who have been nurtured on the individualist ideal, does not preclude individual difference and achievement. In answer to a question about the role of the painter and sculptor in "the new architecture," Gropius explains:

"The machine saw the dissolution of the old society order; the artist lost his solid background. He could no longer address the whole community and so he became part of what you might call a clique. He was forced to address himself to the few. Perhaps two generations will pass before the average man will understand what we learned from the cubists' way of seeing."

Several times during the interview, Gropius stressed that the only idea that was "interesting" was the idea of unity.

[Continued on page 24]

Art for Export: Will It Survive the Voyage?

By James Fitzsimmons

PARIS HAS INVITED, and Paris will soon see, an exhibition of paintings by 20 controversial Americans. Conceived by the Galerie de France, this show will visit Paris during February; but until January 5 a major part of it may be seen at the Sidney Janis Gallery in New York. Though the participating artists are represented by various New York galleries, selection of art and artists was made by Janis.

What is seen in this show is both representative and good, for the most part. For the most part, too, the show hangs together. Of course, one may question the inclusion of certain first-rate artists and the exclusion of others. Albers, Tobey and MacIver deserve to be shown in Paris; but their paintings are quite different in spirit and style from the bulk of work in this show. Their presence here may justifiably cause eyebrows and temperatures to rise among those whose claim to inclusion in a diversified avant-garde exhibition is equally sound.

There are, in this show, paintings which seem to establish a definitive style and to achieve high quality as illustrations of that style. For instance, Franz Kline offers a single big, bold, black-on-white ideogram or scaffolding, and Gorky is seen in *Golden Brown*, its whorls of slowly expanding color organized with a landscape feeling. Excellent, too, are Hofmann's fine *Scotch and Burgundy* which combines his strong organization, incandescent color and luscious impasto in one work; Motherwell's quite beautiful *Wall Painting* of flat clover-leaf or star and orchid shapes super-imposed on broad vertical panels, and Gottlieb's *Man and Arrow II* in which swift, somewhat pictographic streaks and bars of black appear against a chalky lavender-pink ground. As notable are a 1949 Pollock of spiraling threads and coils of white across an overgrown garden of colors, and a new black-on-white Pollock; Goodnough's black starfish or tarantula shape exploding on white; and Tomlin's rather American-Indian-like arrangement of bold black and white bars over a field of hazily defined greys. Reinhardt's piled up and interlocked girder-like black bars are as solid as the understructure of a bridge. A graciously, quietly lyrical Vicente suggests falling autumn leaves. Loren MacIver offers *The Streets are Young with Spring Rain* (a title from E. E. Cummings; a painting evocative as its title).

Willem DeKooning, surely one of the very top men in this group, could be more effectively represented than by *Gansevoort Street*. The painting offers his flat rather elliptical impinging shapes, outlined in black, but it makes a first impression with color, and the color is so reminiscent of Gorky's *Agony* that this reviewer found himself thinking of Gorky instead of looking only at the painting. Others in the show are Baziotes, Brooks, Guston, Matta (who is especially well represented), Russell and Tworkov.

It will be interesting to observe the reaction of European artists and critics to this work. Earlier acquaintance at the Galerie Maeght—later at the Venice

Bienale and at the Galerie Nina Dausset—did not overwhelm the Europeans. In fact, with a few exceptions they could not see it at all. Perhaps what they saw was too fragmentary.

A distinguished European critic who has lived in New York for over a year now points out that Europeans inevitably tend, at first, to compare advanced American work with that of School of Paris painters, looking for certain qualities. Not finding those qualities, they condemn our art, whereas with longer acquaintance they might discover that it is essentially different, the product of a totally different environment, with excellent qualities of its own. They might find, in fact, that it is the vital art of a new world, to be looked at in its own context, with open eyes. But this would seem to imply that like certain wines, American avant-garde painting cannot survive an ocean voyage. Most Europeans cannot come here, nor can the American ambience be installed in Paris to provide a proper setting for American paintings. Nor, if art has qualities of universality, over and above regional virtues, should that be necessary.

One might expect that the problems, conceptual and plastic, with which the abstract artist is concerned are the same in Paris and New York, and that to the extent to which interior logic dictates form, the plastic solutions to those problems would be similar. Indeed this is what the perceptive and appreciative French critic Michel Seuphor argues in the June 1951 issue of *Art D'Aujourd'hui*. (He makes this point while denying that New York's young painters are superior in vitality or originality to their brothers in Paris, a claim advanced by local champions whom M. Seuphor describes as "faintly tinged with nationalism.")

It may well be true that the Paris and New York avant garde are of equal ability. It is probably also true that as yet relatively few Europeans realize that *Homo Americanus* is an artist on



JACK TWORKOV: *Sirens in Voice*

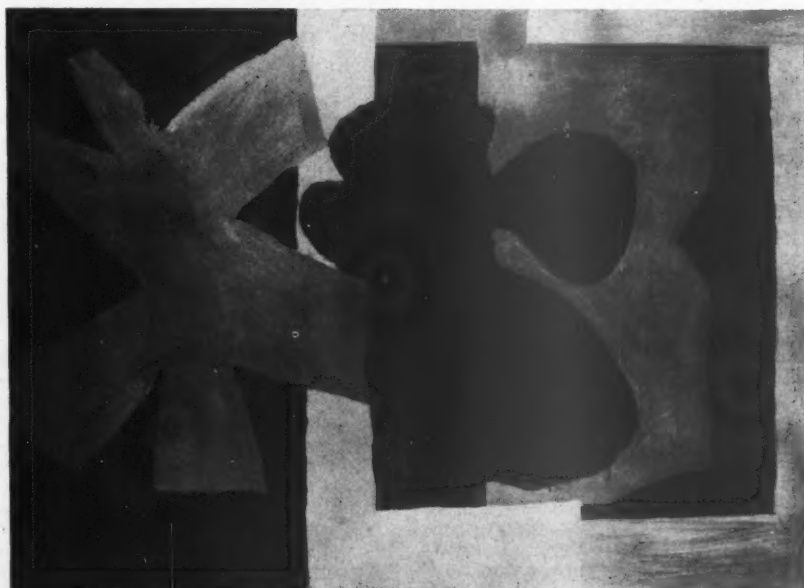
occasion, and not always an engineer, scientist, comedian, jazz man, businessman or visiting "specialist." Provincialism works both ways. More such exhibitions, sent over as a cultural exchange, may be the solution.

UNESCO Displays for Conference

Ranging from art to zoology, "World on View," a series of interrelated exhibitions, will be on view in show windows of leading Fifth Avenue and 57th Street stores in New York during the week of the UNESCO meeting, January 26 through 31. Assembled by the New York Museums Committee (representing 37 city institutions) for the Third National Conference of the U. S. National Committee for UNESCO, "World on View" is designed to illustrate through everyday cultural uses the interdependence of man and nations.

All New York museums have pooled their resources to assemble the individual units comprising the exhibition. Large museums such as the Metropolitan and Brooklyn as well as smaller institutions such as the Numismatic Society have helped make the show universal in theme and appeal.

ROBERT MOTHERWELL: *Wall Painting*



More Acquisitions for American Museums

SIXTEEN limestone bas-reliefs and hollow-reliefs from a tomb in Upper Thebes have been acquired by the Cleveland Museum as a gift of the Hanna fund. In excellent condition, bearing traces of the colors in which they were once painted, the stones have been permanently installed in a special gallery at the museum.

According to Silvia Wunderlich, Cleveland's associate curator of classical art, who has translated some of the glyphs on the stones, they are from the tomb of a nobleman who may also have been a priest, of the XXV or XXVI Dynasty, 690-650 B.C. Historically, this was a time when Egypt's greatness was passing, wars with Ethiopians, Persians and Assyrians draining her power.

Of these stones, Miss Wunderlich writes: "The reliefs are similar to the sculpture of the Old or Middle Kingdoms. Their period often copied the work of these earlier times. The tomb would have been made before the death of its owner, who would not have left this important work to his family. . . . Walls of the tomb were of smooth limestone. Designs would first have been outlined upon them in red. Then the background was cut away so that the figures stood out. Cutting of the lines is done with great skill so that the figures catch the light and sharply cut lines have deep shadows."

Describing the central portrait of the owner of the tomb, Miss Wunderlich notes that he is characteristic of figures of the day, wearing an elaborate wig. Priests and servants bring him food, drink and flowers. Animals are led to sacrifice and libations poured for him.

Chief difficulty in deciphering Egyptian hieroglyphics, according to Miss Wunderlich, is that there are no spaces or other markers to separate words "so that the problem is as when Western Union runs a message together." Each little picture means a letter from which words are spelled; but the Egyptians used no vowels, which makes translation difficult.

William M. Milliken, director of the museum points out that the reliefs are of the highest quality of their time. Despite their stylization, they are full of reality and movement, particularly the animals. In one, *The Offering of Live Birds*, a duck clawingly protests being gripped by the neck, fishes gasp as they are speared, and a fledgling squawks as his nestmate is devoured by a fox.

At Norton: Chiefly Contemporary

A recent shift in emphasis from ancient to modern art marks the current show of new accessions at the Norton Gallery and School of Art in West Palm Beach, Florida. The group of 20th-century acquisitions now on view includes four major sculptures: Maillol's *Ile de France*, Lehmbruck's *Mother and Child*, Flanagan's *Ram* and Archipenko's *Kneeling*. Notable paintings include Klee's *Old Married Couple*, Beckmann's *Blue Iris*, Hartley's *Flounder and Blue Fish*, and Sheeler's *Shadow and Substance*. Paintings by Anthony Toney, Fred Conway, Yasuo Kuniyoshi and Dean Ellis complete the contemporary painting section.

A painting by the 16th-century Dutch artist, Marten van Heemskerck, who worked in the Italian manner, is the only recent acquisition not in the contemporary category. During the past two years, Norton's distinctive Chinese Collection was significantly enlarged by the addition of archaic jades and ritual bronzes, as well as by a selection of pottery and porcelain.

College Gets First Contemporary Work

Carleton College has been presented with its first important contemporary painting—*Night Piece*, by Mitchell Siporin. The painting is from the collection of Senator William Benton of Connecticut, a trustee of the college.



EGYPTIAN, 690-650 B. C.: *Nobleman in Sacerdotal Vestments Adoring*. Limestone tomb sculpture

Purchased by Senator Benton from the Encyclopedia Britannica Collection, *Night Piece* depicts refugees. According to the college, Siporin, who studied at the Chicago Art Institute and with Todros Geller, is primarily interested in the social scene surrounding him.

Birch on N. Y. for N. Y.

Early shipping in New York Harbor is the subject of a Thomas Birch painting recently acquired by the Museum of the City of New York. Presented by the women's committee of the museum in honor of Hardinge Scholle, who retired last year after 25 years as director of the museum, the painting on panel is signed "T. Birch, 1827."

Recently discovered in upstate New York, the painting depicts New York Harbor from the Battery. Castle Williams, the fort erected on Governors Island, 1807-11, is seen on the left and

the hills of Staten Island appear in the background.

Artist Thomas Birch was born in London around 1779. He was the son of William Birch, well known enamel painter and engraver. Arriving in this country in 1794, young Birch turned to portraiture, but after 1807 devoted himself to painting marine subjects. He died in Philadelphia in 1851.

Lehigh Acquires Contemporary Paintings

Lehigh University Art Gallery has been given four contemporary American paintings for its permanent collection. Gifts of the Standard Oil Company of New Jersey, the new acquisitions are: *The Carpito Refinery* by Adolf Dehn; *Exposed Pipe Turns* by Frederic Taubes; *Pennsylvania Turnpike Scene* by Ralph L. Wickiser, and *Goose Island* by Georges Schreiber.

Lewisohn Gifts to National Academy

Paintings by Renoir, Ryder and Gauguin have been acquired by the National Gallery of Art. Gift of the late Sam A. Lewisohn, the new accessions are: *Oarsmen at Chatou*, by Renoir; *The Bathers*, by Gauguin; and *Mending the Harness*, by Ryder.

The Purse Is Good

Offering the biggest prize purse in the international art competition field, Hallmark Greeting Card Company of Kansas City, Mo., recently launched its second international art contest. Scheduled to culminate next November in a big, bountiful exhibition of paintings sharing the \$12,500 purse, this competition for the best watercolor on the Christmas theme is open to artists of North, Central and South America and Western Europe.

The new Award, following by just three years the first Hallmark competition to which more than 10,000 American and French artists submitted oil paintings, is open to artists of 35 nations. It will conclude with the announcement of 100 winners and a month-long exhibition of winning art at the Wildenstein Galleries in New York. Wildenstein, through its galleries in New York, London, Paris and Buenos Aires, will administer the contest.

Top prize to be offered in the competition will be \$2,000. Second prize will be \$1,500; third, \$1,000; fourth, \$500; fifth to 10th, \$250 each; 11th to 40th, \$100 each; and 41st to 100th, \$50 each.

Explaining the contest requirements, Vladimir Visson, director of the Wildenstein Galleries in New York, said that the Christmas theme may be interpreted to include not only scenes of the Nativity and the religious significance of Christmas, but also concrete or abstract depictions of "good will toward men," winter landscapes, traditional Yuletide customs, church and home scenes connected with the season and related ideas.

According to an announcement, invitations to artists in all eligible countries will be mailed shortly, in time for contestants to submit work well before next summer's deadline. A jury will be named early this year.

A selection of paintings from the competition will be reproduced on Hallmark greeting cards, it is announced, and will appear beginning with the Christmas season of 1953.

'Sad, Sad Commentary'

TO A MAN, New York's newspaper critics turned thumbs down on the Metropolitan Museum's current exhibition, "American Sculpture, 1951." (See DIGEST, December 15.) While random entries received favorable notices, the show itself was butchered in all of the Sunday newspaper columns (on two successive Sundays in The New York Times).

A verdict of "less than mediocre" was handed down by Emily Genauer, who opened her Herald-Tribune article bluntly:

"The Metropolitan Museum of Art absolutely denies that it placed a large statue of Icarus, one of 101 pieces in its new exhibition 'American Sculpture 1951,' in a conspicuous spot facing the museum's entrance because it symbolizes the fact that American sculptors, given, like Icarus in the ancient myth, a chance to soar, fell just as flatly on their faces."

Miss Genauer also noted that our best known artists "are in some cases responsible for the very poorest works on view" and that most of the younger artists "are seen in extremely derivative or highly immature efforts." Her explanation of the show's banality:

"If the works on display reveal little originality of form they indicate even less imagination in concept. Our sculptors, for all their technical facility, have apparently little to say."

Other New York critics, however, found the jury system at fault. A. L. Chanin wrote in the Compass:

"The jurors represent a cross-section of viewpoints in an age of conflicting styles. This seems sane and fair at first glance; however, such a jury is inevitably a composite of compromises; two 'academicians,' three 'middle-of-the-roads,' and one presumable 'advance-guard' judge of newer ideas. But how can this lone person outvote the others?"

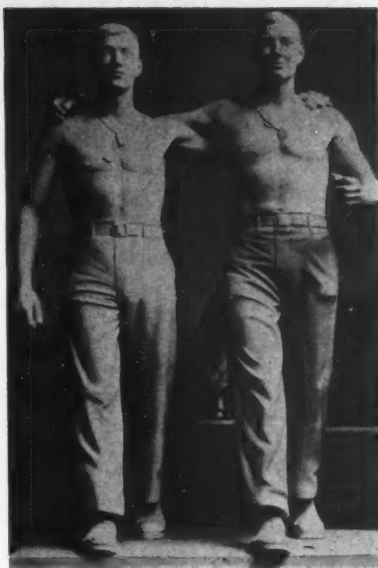
"In turn, how can this individual properly judge the best of academic work, with which he may be totally out of sympathy? And how can the others become completely objective, so that they can evaluate the best of other concepts in this period when fanatic sides are taken towards art styles? Can anything but a hodge-podge result from such a method of judging who is to be seen, and who is to be rejected?"

Similar sentiments were echoed by Howard Devree in The New York Times of December 9. He wrote:

"Granted there is no perfect universal method of picking a show to everyone's satisfaction. It has been the experience of my colleagues and myself that a show selected by one person who is responsible for getting together the best possible show is usually a better show than one that is juried."

Devree also extended personal sympathy and congratulations to Roland McKinney, "upon whom fell the impossible burden of installing the show in the great entrance hall, where anything short of the pyramids of Egypt would be dwarfed." And then he concluded: "But the problem remains—how to get together a better show."

In a reprise the following Sunday, Devree devoted much of his column to a letter from Henry Varnum Poor,



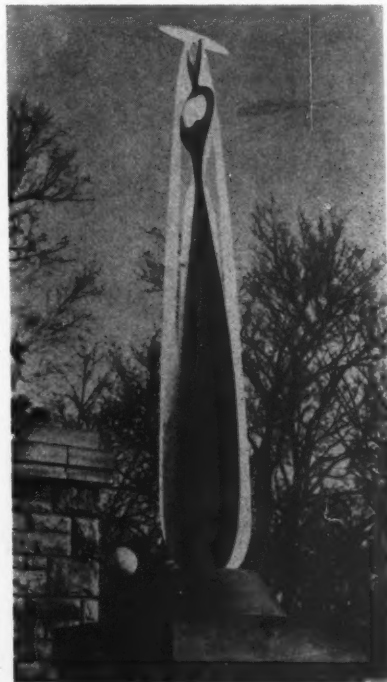
PAUL MANSHIP: *Buddies*

whose work passed the jury of the sculpture show. Lamenting the fact that "our beloved museum's show has missed the boat," describing the effort as "bungling" and "ineffective," Poor went on to criticize specifically the installation and the jurying of the Met's competitive exhibition. Commented Poor:

"As I looked around and read labels and noted positions of preference in the arrangement, I was pained to see to what extent the jury had looked at names more than at the work itself. It's a sad, sad commentary on the mixed jury system—where advocates of one point of view make unconscious swaps with those of another and come to agreement—sad to say—over the authority of a name, first of all."

"The total is no credit to the Metro-

ALEXANDER ARCHIPENKO: *Figure*



politan and no credit to American Sculpture—that is the obvious truth."

Although they couldn't agree on their likes, the critics did stand united in their dislike of two Leviathans: Paul Manship's *Buddies* and Alexander Archipenko's *Figure*. Of the seven-and-a-half-foot tall plaster, Miss Genauer commented: "It's so bad it's downright embarrassing. It depicts two bare-chested American doughboys, as expressionless and about as sculptural as a pair of department store dummies." She referred to both the Manship and the Archipenko as "oversized errors."

Chanin made a target of the same pieces, comparing the "two placid, photographic figures, smooth and pretty, complete from dog tags to carefully delineated belt-buckles and shoe laces" with the Bond Store figures on New York's Times Square. The Archipenko, he added, is "equally dull in its own way."

Devree, after mentioning "tired academic classicism," also hinted at a kinship between *Buddies* and "the monstrous figures in that clothing advertisement display on Times Square." As for the Archipenko, Devree felt that it looked like "an aerial bomb with fins."

Carnegie Plans International

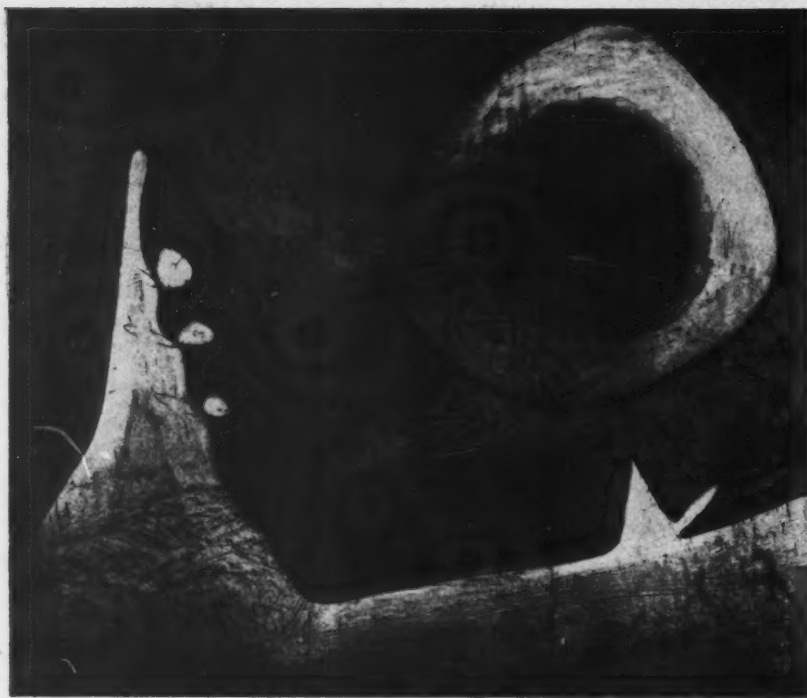
THOUGH NOT SCHEDULED to open until next autumn, Carnegie's 1952 International is already in the making. Globetrotting in search of paintings for the \$75,000 show, Gordon B. Washburn, Carnegie's director, is now touring this hemisphere, visiting U. S. centers as well as Mexico, Canada and South America. Following this phase of his search, he will fly to Paris on February 29. Washburn's European plans, as reported recently in the Pittsburgh Sun-Telegraph by Dorothy Kantner, will take him to France, Spain, Italy, Austria, Germany, England, Holland, Belgium, Denmark, Sweden, Finland and Norway.

In his interview with Miss Kantner, Washburn commented that although the countries represented in the 1952 International will be relatively the same as those represented during the directorship of Homer St. Gaudens, the show itself will be installed differently. Paintings will not be hung by nation but will be mingled. In some instances, too, a "significant" artist will be represented more than once.

As to the tenor of the show, the Sun-Telegraph reports: "Washburn expects the 1952 International to be preponderantly abstract, and he isn't too happy about it." Developing the prognosis further in a subsequent column, Miss Kantner quoted Washburn as saying that the wave of abstraction has struck all the countries. She continued: "It is 'an unhappy' sign of the times, the art director believes, because 'abstract art is usually an unhappy art.'"

Controversy Doubles Chicago Interest

Evidence that controversy breeds interest has recently come out of Chicago. The Institute's 60th Annual American Exhibition which caused considerable local (and some national) indignation is reported to have set a four-week attendance figure of 59,218—at least twice the usual attendance figure for an American exhibition.



ZANARATU: *The Cold Sun Image*. University of Minnesota Gallery

Print Notes

Cleveland Museum of Art: A group of seven engravings by Master E. S., early German printmaker, form one of Cleveland Museum's most important print accessions. According to the museum, "Master E. S. is a fascinating scholar's mystery. There is no clue to his personality. He probably worked on the Upper Rhine (c. 1450-1470). . . . He formed a style which was entirely unique and which through his immediate successors, Schongauer, and Dürer, was destined to be the most influential in the development of engraving art."

The acquisition includes such prints as *The Madonna and Child in a Garden Between St. Barbara and St. Dorothy*, *The Martyrdom of St. Sebastian*, *Madonna Enthroned with Eight Angels*, and *Playing Card with Knight*.

Art Institute of Chicago: Chicago's Department of Prints and Drawings is featuring through March 5 an exhibition of 52 prints and five books by Venetian artists of the 18th century, among them Tiepolo, Canaletto, and Zanetti. Of particular importance, according to the institute, are nine large Giovanni Piranesi etchings, "in mint condition though made in 1750."

Books, lent by the Newberry Library, include the "Catalog of Greek Manuscripts," "The Works of Julius Caesar," "The History of Venice."

Yale University Art Gallery: Some 50 master prints from the Yale collections—selected to show as wide a variety of techniques, periods and countries as possible—are on view at the university through January 20.

Ranging from the mid-15th century to 1900, the show includes works by European masters and Japanese woodcutters and Americana prints from the Mabel Brady Garvan Collection. Highlights are the newly acquired *Battle of Naked Men* by Antonio Pollaiuolo; five out-

standing Rembrandts including *The Hundred Guilder Print* and *The Three Trees*, and five Dürer engravings. (Yale University owns almost all known Dürer engravings.) Also of interest are engravings of French 17th- and 18th-century nobility by Nanteuil, Masson and others.

University of Minnesota Art Gallery: Some 49 printmakers of established national or international reputation plus 27 younger Americans are included in an Invitational Print Show which is on view until January 17 at the University. Well-known Americans represented in this show include Barnett, Becker, Feininger, Hayter, Lasansky, Moy, Quest, Seligmann and Sternberg. Five French artists—Dubuffet, Miró, Rouault, Roger Viellard, and Enrique Zanaratu—are also represented.

In the younger contingent are printmakers from New York, Washington and many points in between. Work in the section represents Mary Demopoulos, Darrel Rial, Bruce Shobacken, John Sutherland, Donald Weygandt, and Joseph Zenk among others.

Contemporary Silver Tours U. S.

Handwrought silver, designed and executed at the fifth national Silver-smithing Workshop Conference, will be shown throughout this year in communities where the workshop conferees are teaching. Sponsored by the Craft Service department of Handy and Harmon, refiners and fabricators of precious metals, the workshop is part of a non-profit educational program. Conferees—12 art teachers—were picked by jury.

Scheduled tour-stops for the 20-piece exhibition include The University of Oklahoma (January 7-10); Fairfax High School, Los Angeles (January 21-24), and College of Marin, Kentfield, Calif. (February 4-7).

Young America

YOUNG AMERICA, as seen by her first graphic artists, is featured in a show current to January 6 at the John Heron Institute, Indianapolis. Titled "The First Two Centuries of American Prints," the exhibition traces the development of American graphic art from the earliest woodcuts of 1670 to colored lithographs of 1871. In this panorama of events and customs there are broadsides, cuts, illustrations, a series of 79 etchings, mezzotints, line engravings and all graphic forms used for advertising or purely decorative purposes.

Among earliest works included are two woodcuts, dating back to 1744, probably executed by James Franklin, and representing *Divine Examples of God's Severe Judgments Upon Sabbath Breakers*. A mezzotint portrait of Cotton Mather, 1727, and portraits of George Washington, John Jay, William Henry Harrison and Abraham Lincoln account for some of the personalities of the period. Of particular interest are two Paul Reveres, line engravings titled *Buried With Him By Baptism* and *The Bloody Massacre Perpetrated in King Street, Boston*.

Typically varied, the show includes representations of religious instruction, inaugurations, husking bees, early steamer days, Godey's fashions, and Currier & Ives documents of 19th-century America.

Arranged and assembled by Robert O. Parks, curator, the show was gathered from over 20 major institutions and private collectors. It is augmented by an exhibition of early American silver and decorative arts.

Contemporaries Bow

The Contemporaries, a new gallery and workshop for printmakers, presents a group of outstanding American printmakers in its first exhibition on view through January 5.

Highlights include a swinging yet disciplined color woodcut, *Yo-Yo Player* by Seong Moy; a large strong lithographic abstraction, *Plants and Birds* by John von Wicht; Will Barnett's semi-abstract vision of *Child Alone* and Margaret Lowengrund's lithograph, *Nocturne*, an evocative association of reeds and moonlight. Others showing are Louis Schanker, Werner Drewes, Rico Lebrun, Hans Moller, William Pachner, and painter-sculptor-printmaker Nathaniel Kaz.

This selection of prints of consistently good quality augurs well for the future of The Contemporaries.—DORE ASHTON.

Old Motifs, New Textiles

Based on geometric forms of antiquity, modern textiles in a current exhibition at the Scalander Museum of Textiles in New York reflect designs of Celtic, ancient Egyptian, Eurasian and Moorish origin. Designs encountered in this show include a modern Egyptian motif inspired by an ancient Egyptian cosmetic box; a simplified version of the intricate spiral patterns first developed by the Celts; a contemporary roundel pattern copied from the old carved stone calendar of the Aztecs, and a "Yucatan fret," derived from Mayan stone carvings.

Some Incarnations of Père Rouault

POWERFUL, ALMOST SHOCKING in total impact are the 116 prints of Georges Rouault on view in the Brooklyn Museum Print Galleries through February 17. Ranged impressively along the balcony, the prints—over 100 from the museum's own collection—create a unified image of the personality and expression of the 80-year-old French artist.

Often called the religious painter par excellence of this century, Rouault in his graphics reveals more than a purely religious animus. Throughout this work—from early acid satire to late contemplative commentaries—one finds a fervent reaction to temporal problems. Rouault's religious subjects are not merely subjects: they are vehicles for the expression of strong sentiment and indignation at things of this world. In the *Miserere* series, for instance, it is the quality, the intensity of sentiment rather than subject which creates a religious tenor.

Born in 1871, during the bombardment of Paris in the Franco-Prussian War, Rouault early studied with Gustave Moreau whose mystic-romantic fervor found affinity in Rouault's strong individualism. As soon as he had mastered academic technique, Rouault departed forever from "school" practices and began to paint directly critical, expressionist commentaries on the evils of urban life.

Sources of Rouault's Morality

Rouault's desire to paint morally inspired subject matter—the "types" of Paris—probably derived from two sources. While it was true that he was intimate with Catholic philosophers such as Leon Bloy, he was also a friend of the *fin-de-siècle* esthete, J. K. Huysmans. Thus, a mixture of 19th-century critical wit (typified by Toulouse-Lautrec) and early 20th-century Catholic philosophy (Bloy, Hello, *et al.*), combined in a unique way in Rouault's early work. Related to this early style of "direct" or expressionist commentary are prints of the *Demagogie* series, 1924-1927. Recalling Goya and Daumier, these prints, particularly *The Donkey* and *Citizen Gaspard*, indict the rapacious stupidity of demagogic public servants.

With the moral element always present, Rouault seemed to search for a universal form. His "types" in later years became more quiet, more sculptural, more introverted. This universal found expression in the great series instituted by the fabulous Ambroise Vollard, impressario of French art and publisher of rare books. Three-quarters of the present show comprises work done for Vollard—begun 1916 and continued to the publisher's death in 1939. Major series include *Les Reincarnations du Père Ubu*, *Cirque de l'Etoile Filante*, *Les Fleurs du Mal*, and *Miserere*.

In the small gallery at Brooklyn, some 30 lithographs, including several progressive states, reveal the richly imaginative approach and variety of means in Rouault's printmaking. *Petite Banlieue*, *Faubourg Pantin*, 1929, a romantic view of a lugubrious funeral scene, brings great soft blacks and greys into expressive patterns by means of washes of liquid tusche. Portraits of Moreau, Beaudelaire and Rouault, him-

self, show the artist scraping the stone for strong highlights—but more than that, seeming to delve below surface image. All portraits, though they emphasize the outer eye of the sitter, are actually concerned with the inner eye. In the famous *Self-Portrait without Cap*, there is even a double-image illusion—the eyes are now open, now closed. The artist once said, "We have only to work like the deaf and the mute; for painters, I hardly dare say, like the blind. Nevertheless, it is sometimes good even for a painter to close his eyes for an instant."

Images of War

The great *Miserere* series in which Rouault etches the effect of war on clowns and businessmen, society women and prostitutes, soldiers and children, and various unidentified personages, displays his moral bias with fierce intensity—moral in the sense that he is concerned with ideational, abstract values. Using stark black and white patterns, Rouault builds images: that of the old prostitute, her face contorted with horror; of the young, nervous street girl, her mouth twitching; of a stiffly cruel Kaiser; of a haunted Christ.

Rouault composed this series in universal, non-sequential terms. The particularity evident in the early work here dissolves into solid, stoic images such as those of Giottesque madonnas. Complexity is heightened by the mystery of titles. Thus, a portrait of an alchemistic scholar staring out of a Faustian study is called both *Louis XI* and *Portrait of Vollard*. Another portrait, *Who Doesn't Grimace?*, depicts a clown, his eyes clouded with anguish, his mouth pressed tight; his features might be those of the artist himself.

Versatility and flexibility of this artist—who is all too often dismissed as a "religious" anomaly—are found in his illustrations for *Les Reincarnations de Père Ubu*. Vollard, strangely fascinated by Alfred Jarry's 19th-century satire, wrote several sequels. In Jarry, and later in Vollard, Père Ubu was a squat little symbol of evil intention. When Rouault conceived his illustrative etchings for the work, he fashioned Ubu as an almost charismatic power, a fearful image of evil dominating the credulous fools in his orbit.

Even sharper are Rouault's malevolent visages done as illustrations for *Les Fleurs du Mal*, seen in this exhibition for the first time. Rouault characteristically chose the most lurid Beaudelairean themes for illustration. Here the moralist has closed out the beauty of the poetry and selected the underlying decadence for condemnation.

It was not accidental that Rouault worked so extensively in graphics. The stone or plate gave him the opportunity to exploit stark contrasting elements and achieve an intensity unknown in other media. He developed an autographic process which few would be able to manipulate so brilliantly.

The graphic eloquence of his prints defies imitation. Formally speaking, Rouault has reached the summit of graphic achievement. One should stand and look across the museum balcony to fully grasp the power of his black and white patterns.



GEORGES ROUAULT: Two prints from the *Miserere* series. Above: *Son avocat, en phrases creuses, clame sa totale inconscience*. Below: *Qui ne se grime pas?*



In his development from expressionist social criticism into philosophic commentary, Rouault has maintained a remarkable unity and inner harmony. His humanity is underlined by the frequent expressive treatments of the human head; by his constant concern with little people who have no spokesmen, with external situations which affect everyone, not just the few. Una Johnson, who organized this exhibition and wrote an illuminating essay on Rouault in the museum bulletin, concludes her evaluation:

"In medieval and renaissance times, a century or more passed during the development of a style or a way of seeing and presenting subjects and ideas. In the 20th century, a single art expression, even an entire age, burns itself out before our eyes in a tempo that is neither comfortable nor peaceful. Rouault himself has managed to preserve in his work a remarkable dignity and an underlying sympathy for humanity. Possibly, in the final analysis, his graphic work, especially his black and white prints, will constitute his most significant contribution to the art of our time."—DORE ASHTON.



DAN LUTZ: *Kalamazoo Lake*. California Watercolor Society 1st Award

Los Angeles Events: Society Goes 'Modern'

By Arthur Millier

LOS ANGELES: If the California Water Color Society has ever presented a livelier show than its 31st annual, which was at the Santa Barbara Museum of Art last month, I can't recall it. The tone was overwhelmingly "modern," with semi-abstractism rampant. One of our better representational painters told me he took one look at the jurors' names and hastily dashed off an abstract. It got in. Yet not one of the selectors—Loren Barton, Noel Quinn, Clinton Adams, Jan Stussy and Burr Singer can be labelled "abstract," so I can't believe that this explains the show's modernity. And the award jurors, Sueo Serisawa, Rico Lebrun and that fine illustrator, Pruett Carter, gave the Society's \$250 purchase award to a brilliant landscape by Dan Lutz, *Kalamazoo Lake*, which, while an emotional report on nature, is far from abstract.

More probable is what the society's board said in its published statement, that, as in all the art shows its juries have judged in the past 15 years, the majority of the pictures submitted were "modern," with the minority being "conservative." The board added what most critics realize, that "the descriptive, conservative picture needs, nowadays, a tremendous amount of authority to withstand comparison with works in which vitality, because of the freshness and momentum inherent in the new trends, is startlingly evident."

Prizes totaling \$575 were given by the Society of Motion Picture Art Directors, Cole of California, M. Grumbacher, Inc., Winsor & Newton, Inc., Delwin Brugger, M. Flax, Duncan Vail and F. Weber. They were won by Richard Haines, Noel Quinn, Frank Lane, Robert Dranko, Edward Betts, Sadamitsu Fujita, David Cytron and Joan Irving. [See page 28.]

The important thing to me about this show—which will be seen in other California cities early this year—is not

its modernity but the imaginative vision and the freshness of execution which abound. The stereotyped California watercolor of the 1930s, painted outdoors with a bold but heavy hand, has vanished. Again and again I feel like calling a picture—Maitland Stanley's yellow *Sunday Bridge*, Fujita's red *Pomegranate*, J. Jarvaise's tender evocation of childhood called *Ride the Pink Horse* and Francis de Erdely's *Tables for Two*, to mention but a few—a poem. Color and design are both better handled in the average work than in that earlier time, but the prevailing glow comes from the feeling recreated.

Those who remain faithful to near realism are experts. George Gibson with *Corner at Gaffers* (a corral filled with animals), Henry Gasser, whose fine tonal color pervades *Portegeee Colony*, and Ejnar Hansen, whose masterly portraiture delineates an ascetic-appearing artist's head, are all masters in their field, as is Maurice Logan who paints a *Shack* in full wet washes.

An exhibition of 55 of Turner's watercolors from England with a number of his oils from this country and Canada was supposed to open at the Henry E. Huntington Art Gallery December 19, centennial of Turner's death. Opening was delayed due to non-arrival of the British works, but the show should be on by now. It is the first of a series of special exhibitions planned by Theodore Heinrich, curator.

Feeling that they have scored a victory via the City Council's recommendation for separate "traditional" and "modern" city-sponsored exhibitions, the people who sparked the recent "art fracas" here are now readying an assault on the Los Angeles County Museum demanding the same concession. As one of their spokesmen put it to the council, "There are only two kinds of art: American art and un-American art." Simple, isn't it?

Art in Chicago

By C. J. Bulliet

CHICAGO: Georges Rouault dominates smashingly the *Art Sacré* exhibition of French modern religious art and architecture in a special, splendidly appointed gallery in the Merchandise Mart, world's largest building. It wasn't planned that way when the show (which is to continue its travels after Chicago) was initiated last April by the Yale University Art Gallery.

It happens that a Chicago priest, Father Douaire, has assembled all 58 of the big *Miserere et Guerre* series, and this is the first showing complete in America. Father Douaire, a noted art lover, was a visitor to the Vatican during the Holy Year of 1950. The assembling of the series has been a major art project with him.

Rouault is represented importantly, too, in the painting section of this show which is made up of paintings, prints, sculpture, tapestries, stained glass, sacred vessels, vestments and architectural models. Most of the Rouault paintings, including several from Carnegie Institute, are familiar already to Chicagoans. But there is an exquisite Veronica of his from the Aubusson tapestry works, loaned by Mme. Cuttoli in Paris, that proves Rouault a prince of designers for weavers.

The show is presented under auspices of the Liturgical Arts Society of New York and is being circulated by the American Federation of Arts. It is sponsored by the *Direction Générale des Relations Culturelles*, Paris, and the Cultural Division of the French Embassy, New York.

Besides Rouault, there are works of a familiar flavor by Chagall, Matisse, Lipchitz, Léger, Lurçat and Zadkine, in addition to the huge early masterpiece of Derain, *The Last Supper*, owned by the Art Institute of Chicago, dominating an entire wall. A superb Chagall, *Descent from the Cross* of 1950, loaned by Mlle. Ida Chagall through the National Museum of Modern Art, Paris, shows the master creating seriously in a big way.

Among outstanding works by unfamiliar artists is a curious reminder of ancient Christian days, *Our Lady of Painting* by Roger Bezombes, lent by the artist. It has the legendary suggestion of the early Christians, led by St. Luke, painter of portraits, that the Virgin was a young woman of high culture and many talents. The Babe is holding in His hands a painter's palette, with daubs of color for the brush of *Our Lady of Painting*.

Maurice Rocher loans a *Pietà* with Christ and His mother superbly blended in a graceful, expressionistic composition. Jean Aujame's *Virgin in Majesty* is an oil of 1951, combining awe and worship. Superb among architectural creations is *Model for a Church Apse* by Jean Lambert-Rucki, depicting on one level the Last Supper and on a higher level in the rear Christ on the Cross between the Virgin and St. John.

To be classed as a curio is *Stations of the Cross* by an anonymous tailor in West Africa, inspired by royal textiles hanging in the chief's palace. Another curio is Mable Gardner's *Virgin and Child*, 1945, in polychromed oak.

The Philadelphia Area

By Dorothy Drummond

PHILADELPHIA: A new Regional Council of Community Art Centers and a new gallery provide highlights of year's end in this area.

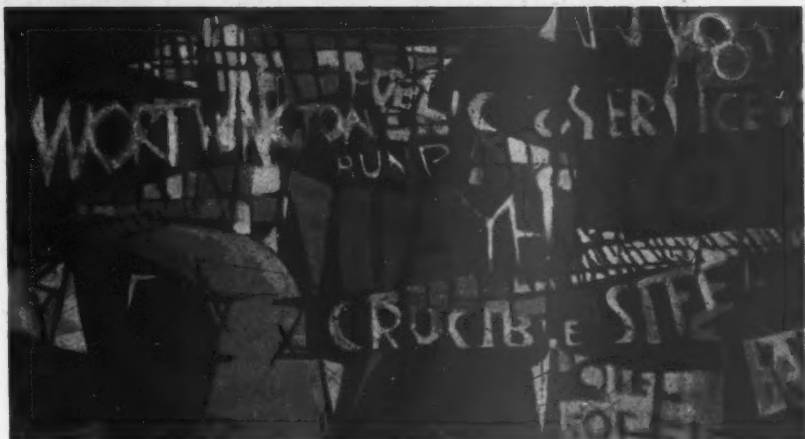
The Regional Council supplies a point of contact for 12 geographically separated art organizations that have been servicing their own communities for periods ranging from a few years to a quarter century. All of them have held exhibitions in their own quarters or elsewhere in their communities, but not until they met in single regional body did they stage an intensive one-week city center show in the lobby of a bank, Fidelity-Philadelphia Trust Company.

The bank's interest in art has been growing rapidly from last season's lobby-presentation (still in effect) of a "Painting of the Month" from the Permanent Collections of The Pennsylvania Academy of the Fine Arts (Fidelity's president, Howard C. Petersen, just recently was elected a member of the P. A. F. A.'s Board of Directors) to its present position as promoter of living artists. Now its Director of Publications, Dorothy Garretson, is serving as coordinating secretary to the new Regional Council set-up. Formation of the Council itself, however, was spearheaded by artist-director Edith Emerson who first gave the various organizations opportunity for joint display at Woodmere Art Gallery in suburban Germantown. With its 12 charter art groups The Regional Council taps a mass membership of some 4,000 professionals, amateurs and laymen. The founding organizations are Arts and Crafts League of Delaware County, Bryn Mawr Art Center, Cheltenham Township Art Center, Chester County Art Association, Community Art Center of Wallingford, Conshohocken Art League, Germantown Settlement Art Center, Norristown Art League, Old York Road Art Guild, Phillips Mill Community Association, Wayne Art Center, and Woodmere Art Gallery.

Purpose of the Council is to facilitate cooperation between the various centers in planning exhibitions and to exchange information of mutual benefit. The Council anticipates growth, and will welcome inquiry from any community art center. Address Dorothy Garretson, Secretary, at the Council's headquarters, Fidelity-Philadelphia Trust Co., Broad and Sansom Streets, Philadelphia 9.

While the pre-holiday rush was in full swing, a new art gallery was born in Philadelphia. Directed by the widow of a well-known Russian-American painter, Mrs. Leonid Gechtoff, it is located at 2007 Walnut St., owned by a cotton merchant, S. Beryl Lush, and known as the Beryl Lush Galleries. Its present policy is the promotion of local artists, and its initial exhibition includes work by 12 painters, three ceramists, three designers of jewelry, and three sculptors.

Although the first show is confined to two sizable galleries, two smaller rooms will be added as soon as alterations are completed. These will be devoted respectively to prints and to a general sales display of work by all artists serviced by the galleries.



LEONARD MAURER: *Night Signs*. Corcoran 2nd Prize

Corcoran Tries New Jury System for Area Show

THE CORCORAN, which in recent years has had its share of jury difficulties, attempted something different in the selection of the Sixth Annual Area Exhibition. This show, on view in the Washington gallery through January 20, is bigger than ever and, according to Director Hermann Warner Williams, Jr., better than ever. Number of entries for it reached a total of 1,523, or nearly double the total of the first Corcoran area show. Keeping pace with the size of the show, purchase money has been stepped up from the \$50 available in 1946 to a \$500 figure.

Tackling the perennial jury problem from a new angle, the Corcoran this year divided responsibility for selection three ways. Carl Zigrosser, Philadelphia Museum's curator of prints and drawings, had exclusive choice among graphics entries; painter Philip Evergood picked oils and watercolors; and sculptor Chaim Gross carried the jurying onus in his own field.

Speaking of the "stout shoulders" of the three jurors, Philip Evergood, in his catalogue statement, comments: "I use the word 'stout' advisedly, for experience has taught that it is more comfortable certainly, and in some cases,

even more *healthy*, for the individual to participate in a plurality decision than to support his own frail judgment in the face of the public's opinion of it.

"As far as the net result goes, I am inclined to favor this present method of selection. In the first place, if a man is honest (and we presume that any serious artist is in approaching the works of his contemporaries), then you will get a clean cut pattern of one individual's taste and that alone. The Artists, the Juror and the Public all will know where they stand.

"1. The Artists will be able to praise or castigate the show without allowing the acceptance or rejection of his own work to affect his own pure, unbiased esthetic reactions.

"2. The Public will applaud or hiss according to its own mysterious whims.

"3. The Juror (being on his own), will have a much easier job of selection than if he had to argue and eventually make compromises with a panel of his confreres. The nightmarish horror which will accompany the sudden realization of the momentousness of the powers which have been suddenly invested in him will tend to lessen as he speeds to the airport in a fast getaway.

"As for the Gallery, I think it is being courageous and intelligent in throwing this experiment into the lap of the Washington public."

In all, the jury accepted 417 items for this exhibition. Top prize in oils was given to Barbara Burton for *Forest Light*. In watercolors, first award went to William Walton's *Marimba Players*. First print prize went to Lucile Evans for *Saint's Progress*; first drawings award to Jacob Kainen for *Chance*. Top sculpture prize went to *Fish* by Rev. Alexis Robertson, O.F.M. And Gordon C. Lawson took first ceramics prize for a spotted stoneware bottle. For a complete list of prizes, see page 28.

In addition to prizes, the Corcoran announced the purchase of three paintings, a print and a sculpture. Purchases are Leonard Maurer's *Patrick*, an oil portrait; *La Parapluie de ma Tante*, oil, by Prentiss Taylor; *Aurora Borealis*, lithograph by Jack Perlmutter; *Fates*, a tempera painting by William Calfee; and the slate fish which took the show's first prize for sculpture.

BARBARA BURTON: *Forest Light*
Corcoran 1st Prize





VERAGUAS PROVINCE, PANAMA:
Monkey Holding His Tail

Old Gold in Denver

MAKING ITS DEBUT in a gold-oriented city, a collection of some 105 butter-yellow Pre-Columbian gold objects will be shown at Denver's Schleier Memorial Gallery from January 7 to February 18. Supplementing a large Pre-Columbian exhibition of stone and clay sculptures and other objects originally assembled by the Dallas Museum for the Texas State Fair of 1950, the gold pieces now being shown for the first time are from the important collection of Alfred Stendahl. "These handsome pieces," according to the Museum, "were made by the lost wax method, and some are so large and monumental that they formed entire costumes in themselves for special ceremonies."

As an article which appears in the current Denver Art Museum Quarterly explains: "The premiere showing of such a fine collection of Middle American gold would be an important event anywhere; but it has a double significance in a city which was founded on gold. This exhibition should also have a special importance for anyone interested in the history of America, in art, in anthropology or in superior craftsmanship."

The Quarterly article on Pre-Columbian gold takes the show as a point of departure. "The vast treasure of gold and goldwork found in the New World," the article comments, "launched the Spanish conquest of Mexico and Peru and furthered the exploration of all of the Americas. The treasures amassed out of these Conquistador expeditions were converted so rapidly into Spanish bullion that within a few years the only surviving traces of Pre-Columbian gold craft were hidden from sight in ancient graves, secret caches or the muddy shoals of lakes. Were it not for archaeologists, who have made great discoveries of buried goldwork, our entire knowledge of this art would be limited to historical annals and pictorial representations in the Aztec codices."

Costume accessories—pins, wands, ear plugs, sandals, bracelets, tiaras, mirrors, pectorals—are described in the Quarterly and represented in the show. Typical items are a bird-formed ocarina-like whistle and a jaguar-headed bell.

Coast-to-Coast Reports on Current Exhibitions

Boston Museum: Some 600 works comprising the 19th annual non-jury show of the Boston Society of Independent Artists will be on view at the museum January 8-27. Representing artists from 30 states, the show will go on a year's tour of New England museums after closing at the museum.

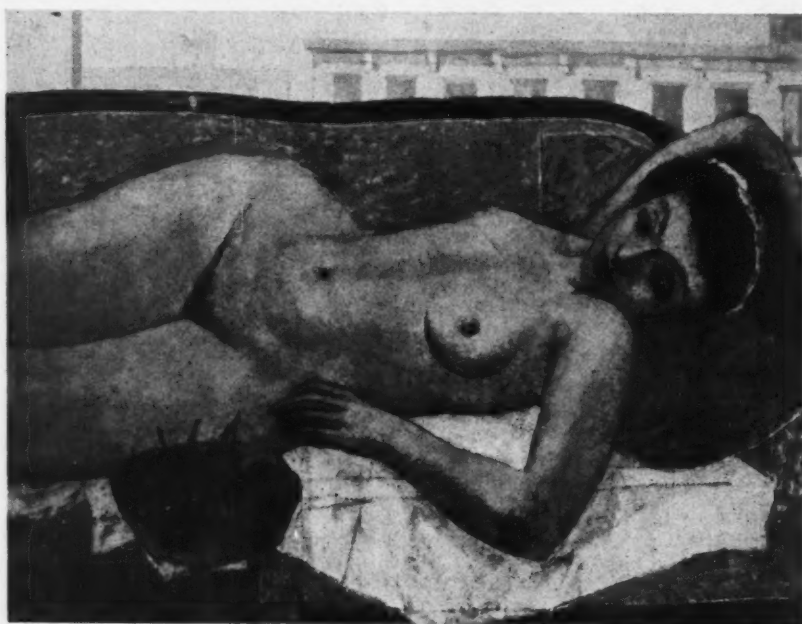
Butler Art Institute, Youngstown, Ohio: From among 1,234 entries submitted from all over the U. S., 230 paintings were selected for Butler Art Institute's 17th Annual New Year Show, on view to January 27. Judges Leon Kroll of New York, Carl Gaertner of Cleveland and Lamar Dodd of Georgia University, made the selection of 137 oils and 93 watercolors.

According to the Institute, an "intense freedom of expression prevails

Seven dragon rugs from the Caucasus of the 17th and 18th centuries, the largest single group of its type in America, will be shown along with 12 embroideries.

Henry Gallery, University of Washington: An exhibition by faculty members of the School of Art comprises painting, sculpture, prints, ceramics, textiles, jewelry, metal work and industrial design. On view to January 20, this faculty annual according to Walter F. Isaacs, director, "shows that teachers of painting are not all of the same ilk."

Jewish Museum, New York: An exhibition commemorating the 10th anniversary of the presentation of the Friedman collection to the Jewish Theological Seminary's museum is currently on



HARRY PACKMAN: *Sunday Morning*. Butler Art Institute \$500 1st Award

throughout. . . . The judges selected a show inclusive of all phases of contemporary painting, and in so doing, singled out orderly works which were filled with 'the love of pigment, the love to create—the painter's approach' as explained by Kroll."

Top prize of the show—\$500—went to Harry Packman's *Sunday Morning*. For a complete list of prizes, see page 28.

Detroit Institute of Arts: Watercolors, drawings and sculpture by contemporary American and European artists are featured in the second exhibition for The Friends of Modern Art, on view at the Detroit Institute from January 8 to February 10. Founded in the early '30s by a group interested in helping the museum acquire important works by contemporary artists, the Friends of Modern Art contribute five or more dollars a year toward a purchase fund.

George Washington University Library: An exhibition of Caucasian dragon rugs and related embroideries, lent by the Textile Museum of Washington, will be on view at the Library January 6-31.

view at the museum. In 1941, Dr. H. G. Friedman, businessman, philanthropist and art collector, donated some 550 items to the Seminary. The collection now includes more than 4,000 Jewish ceremonial objects, manuscripts and books. The anniversary exhibition is supplemented by a collection of paintings by the 19th-century French painter, Edouard Moysó. These paintings depict the life of upper class Algerian Jews.

Montclair Art Museum, New Jersey: Twelve pairs of husbands and wives noted for painting or sculpture are represented in "Team Work," an exhibition opening at the museum January 13 and continuing to February 10. Among the couples participating are Jerry Farnsworth and Helen Sawyer, Doris Lee and Arnold Blanch, Sandra James and Syd Browne, Ethel Edwards and Xavier Gonzalez, Carlotta Gonzalez and Richard Lahey, Felicia Meyer and Reginald Marsh, Theresa Bernstein and William Meyerowitz, Edith and Fred Nagler, Ernestine Betsberg and Arthur Osver, Andrée Ruellan and John Taylor, Jean Kemp Smith and John Teyrel, and Marguerite and William Zorach.

A Bellows Sampler

AN EXHIBITION of George Bellows' paintings and lithographs on view at the Allison Gallery until January 26, illustrates many aspects of Bellows' wide range of interests and his power to interpret them in a personal idiom.

Shown here for the first time since the Bellows' memorial exhibition at the Metropolitan Museum, *The Crucifixion* possesses an audacity of conception. It achieves a sort of baroque splendor of composition. The thrusting verticals of the cross and those of the two malefactors at its sides are sustained by a pyramidal design of figures, which reaches from one edge of the canvas to the foot of the cross and thence down to the picture's base. The rhythmical disposition of a group of onlookers at one side breaks the starkness of the effect. The complete relevance of the figures to the picture area is apparent, while the mingling of flashing light and deep gloom in the background imbues the scene with an unearthly quality. Technically it may suggest Goya, but in its spiritual intensity it is nearer to El Greco.

Another canvas, *Emma in Purple Dress* (which happens to be rose color and blue), shows a seated figure in fluent bodily pose. The palpable sense of form attained by a soundness of sculptural modeling does not detract from the inherent vitality of the figure.

Although Bellows in much of his work was not a distinctive colorist, the landscapes shown here display richness of color admirably related.

The lithographs, of course, deserve a special chapter. Bellows has been acclaimed as the greatest American lithographer. This collection confirms the judgment.—MARGARET BREUNING.

GEORGE BELLOW: *The Crucifixion*



WILLIAM PALMER: *November Snow*

William Palmer: First Oil Show in Two Decades

WILLIAM PALMER's current exhibition of oil paintings is the first that he has held in 20 years in this medium. Now, at Midtown Galleries, January 5-26, this artist who is known chiefly for watercolors indicates that he has been intensely interested in the possibilities of oil painting and has reached a desired solution. If it might be said that he uses a formula in his landscape work, this does not imply any monotony in the work, for within this pattern he achieves remarkable variety of effects.

The majority of the paintings show a scene visualized as if looking down over a declivity of green fields. These landscapes are built up of varied rectangles of green, struck out by radiance which falls on them and discloses differing notes of rich color and texture. Occasionally, a line of road may be glimpsed cutting through this verdancy, or a row of stylized trees limits its flow. The variegations of green in these descending fields and the subtlety of their rectangular dispositions make striking effects.

Two small canvases of *Bean Pickers* are outstanding. In both of them, under an irradiated sky, little figures are scattered over meadows like a carelessly flung handful of jewels. *Golden-rods* shows densely packed squares of textured yellow lying under sloping rectangles of light on a sloping hillside. *Winter Night Silence* or *Misty Day* might be cited as examples of the artist's ability to evoke emotional response through an actual severity of abstract design brought to an nth degree of effect through its patterning of light.

—MARGARET BREUNING.

Visual History of Lacquer

MORE than 200 objects decorated in lacquer—dating from the fourth century B.C. to the present—are on view at Cooper Union Museum through January 12. Believed to be the first show of its kind ever held in the United States, this exhibition is drawn from over 25 museums and private collectors. It includes several items never before shown publicly, among them a carved lacquer decoration on a Chinese sword scabbard of the Chou period, from the Fritz Low-Beer collection; a box for the trappings of the imperial hunting falcon made of gold leaf and gold nugget lacquer; and a circular box cover from 4 B.C., its inscription in Chinese characters giving credit to the artisans who created it.



HENRY MATTSON: *The Summit*

Mattson Reappears: 'Change Is Unnecessary'

OILS, mostly weighty seascapes, mark Henry Mattson's reappearance in a New York gallery after an absence of almost seven years. In his present show (on view at Rehn to January 26), Mattson is still at his best when deep rich blues and greens, structured by black outlines, evoke the luminosity of the sky, the power of the sea and the resistance of the shore.

These recent canvases show comparatively little change from earlier ones. But perhaps change is unnecessary, for Mattson has certainly long known the area in which he chooses to work, and now brings to this area increased simplification and power. When concerned

with the massive restlessness of nature—as in *Moonlight*, where the stillness of the sea upon rocks—the painter makes a limited cool palette and romantic lighting of forms seem inseparable parts of his concept. Taken out of the context of his tragic seascapes, however, Mattson's preferred techniques are considerably less applicable to the problems of still-life and portraiture.

All in all the most imposing canvas in this exhibition is *The Summit*, which obsessively piles rock upon rock, casts reflections from its plunging cascade, and provides sudden relief from its open sky.—PAUL BRACH.

A New Non-Objective Guston Poses Questions of Degree

INTIMATIONS AND GUESSES about Philip Guston's new paintings have been based on a few glimpses we have had at the Whitney, the Museum of Modern Art and at this summer's avant-garde Ninth Street show. Now at the Peridot Gallery until January 26, Guston exhibits his most recent work.

We need no longer guess. In this exhibition Guston shows a slow and often painful groping toward a more personal inner reality. The stages of this evolution become evident when we accept the more recent non-figurative paintings as the fact and regard the inclusion of earlier, more figurative paintings (1948-1949) as explanatory notes.

Sparse fragments, memories of such older motifs as the façade of a mid-western city, the brass trombone bell, and the obscuring masks and newspapers appear fleetingly in the angular red forms of *Tormenters*, 1948. Then the paint becomes less descriptive of sensual effects and becomes the sensual effect itself. The predominant colors—first reds, later ochers, then pale greys—absorb any edges, swallow any

separation of object and ground, of full and empty space, until they become united in a single undulating surface. This surface develops a life of its own. It breathes, changes color, changes weight, forms hesitant notations.

A joy in the physical and sensual act of painting is conveyed by the tactile nearness of all parts of the canvas. Restless potential energy is placated by Guston's pervading sense of the pantheistic oneness of all life. There are no battles between disparate spatial elements. Changes of pace, accentuation or minimization of the tactile surface are all questions of degree and never of opposites.

Like Jimmy Valentine, the safecracker, who sandpapered his fingertips for increased sensitivity, Guston has so refined his awareness of the painter's world, that any increase in the intensity of a red, any greying of a white sets off ripples that activate the whole pulse of this world. By painting himself through and out of any manner or style, he is now free to move wherever he chooses.—PAUL BRACH.

Leonid's Light Magic

LEONID'S PAINTINGS cannot be neatly labeled under any category aside from that of imaginative design supported by impeccable craftsmanship. In a new group of Leonid canvases, on view at Durlacher Galleries through January 26, salt marshes, mussel ponds and fish-traps are meticulously described, yet with a sensibility that brings a poetic touch to their prosaic reality. Much of the enchantment of these presentments lies in the magic of light—not contrasts of sun and shadow, but a shimmering radiance that pervades the paintings with a delicate opalescence.

Another characteristic of these unusual canvases is the amazing perspective—of stretching sands and illimitable horizons as well as of objects viewed from an unusual angle, yet made a coherent part of bold design. *Gay Head* is a vista of cliffs seen from some incredible point of vision, the rocky walls and curving beach giving convincing reality against a nacreous sea and sky.



LEONID: *Normandy Cliffs*

In the elaborate detail of *Mussel Ponds*, with its enclosures of flat pools and fencing structures, or in the equally intricate setting of *Salt Marshes at La Turbaye*, the acuity of geometrical designs is held in clarity against an impalpable radiance of neutral hues. If some particular canvas should be selected from this alluring display it might be *Fishtrap Near Dieppe*, which typifies the artist's power to invest an ordinary scene with a compelling magic. In it a round tent-like trap of pale blue net, casting a delicate shadow on a pool below it, is spread on a beach. The convergence of its supporting poles and the disposition of the figures near it in a finely adjusted design afford a sense of actuality to the immensity of the luminous background of sea and sky. As for the group of drawings included in the showing, their assured draftsmanship and their fecundity of invention deserve special citation.

—MARGARET BREUNING.

FIFTY-SEVENTH STREET IN REVIEW

MODERN MASTER DRAWINGS: Six drawings apiece by Léger, Matisse, Modigliani and Picasso make up a show in which the word "drawing" is given an inclusive definition.

Picasso's contributions deal with the figure. There is a large 1906 pastel, a massive nude, which forecasts later African work. There is a 1933 surrealist *Bathers at Cannes*. And there is a 1938 arrangement of three nudes with a spider web of black scratch-lines converging at the center.

Modigliani is well represented by casually incisive pencil portraits and by svelte stylized caryatids.

In the 1920s Léger made severe "mathematical" compositions inspired by industrial and machine shapes. In the '40s his vision became more undulantly lyrical and his subjects were apt to be figures and landscapes. There are examples of each here. They might be called gouaches but they do emphasize Léger's characteristic draftsmanship.

Two of Matisse's styles are also shown—sinuous, rapidly flowing outline drawings and much thicker brush line work. (Perls, to Feb. 2.)—J. F.

HERBERT KALLEM: Sound formal control of volume and space as well as an inventive manipulation of a wide variety of abstract motifs is indicated in this sculpture show. Many of Kallerm's themes center on the human figure and his interpretations vary with each piece. Although it is hard to find a single style here, three general groupings are apparent. Several carvings build cylindrical movement by piling, totem-fashion, angular and spherical volumes. Several silhouetted figures are conceived frontally like gingerbread men. More elaborate pieces are fashioned in brass, parts being cut out on a band saw, tacked together, and embellished by wire arabesques.

Handsome of the frontal wood pieces is *Family*. Here concentric semi-circles are incised into a dominant flat plane. The resulting repeated curve unites three projecting heads to give the whole piece an archaic Greek or Minoan quality. However, in *Circus*,

the most intricate of the brasses, Kallerm risks trickiness for more spatial complexity and balance. (RoKo, to Jan. 3.)—P. B.

CONTEMPORARY PAINTING AND SCULPTURE: From his rich stock, Curt Valentin has assembled a large show which includes several new works not shown here before.

Picasso is very well represented. A 1949 portrait of a woman is as hieratic, as formalized, as the *Queen of Diamonds*. This painting immediately recalls the *Woman Before a Mirror*, but color is quite different. Persian blues and whites predominate. Also by Picasso, a superb bronze owl, just flown in, is massive and as ineluctable as a bullet headed one's way.

An almost life-sized Maillol, a figure of a grave young girl, is compactly voluptuous and perfectly poised. And a 1951 Graham Sutherland presents three figures in a garden—rather mysterious, rather baroque, suggesting three knights in armor seen in a subdued light.

Kirchner, in this show, is another star. He is represented by a large green and purple painting of a somber forest—a sort of consummation of travel posters which bid one to visit the Black Forest.

Also noted was a tall, highly abstracted figure by Henry Moore, more skeletal and ruthlessly angular than his earlier figures; a late Masson which presents a blur of lyrical greyed color wheeling down the center of a white canvas; and an undulant quilt of colors by Roesch. (Valentin, to Jan. 12.)—J. F.

SIDNEY GORDIN: In this, his first New York exhibition, Sidney Gordin shows linear metal constructions in the tradition of de Stijl. They suggest a geometrician's line drawings, lifted from the page and given a third dimension. Most style is achieved here with arrangements of vertical and horizontal rectangles, interpenetrating and overlapping in space, as in the red and black *Inner Structure*.

Gordin also shows highly proficient ink drawings. Some of these seem to

echo Nicolson, but the best are those closest in spirit to the constructions.

Still rather eclectic, Gordin is not yet able to consistently impress a personal seal upon impersonal constructions as Diller does. But with his less decorative, more integral conceptions, he works in the rich tradition of Mondrian, Vantongerloo and Van Doesburg. (Peter Cooper, to Jan. 11.)—J. F.

IN CRAYON AND GOUACHE: So high is the general level in a group show by this gallery's regular members, that there are few outstanding items. One trend seems to predominate, a trend toward a Jungian evocation of some forgotten prehistoric past. Primitive references prevail in works by Peter Busa, Worden Day, Norman Daly and Ary Stillman.

Will Barnet, Cameron Booth and Balcomb Greene show less iconographic interest and more concern with the abstract image as a factor in articulation of the total picture plane.

Drawings and gouaches by American pioneer modernists Maurer and Hartley are included. They seem just as fresh and contemporary in spirit as any member of the group. (Bertha Schaefer, to Jan. 9.)—P. B.

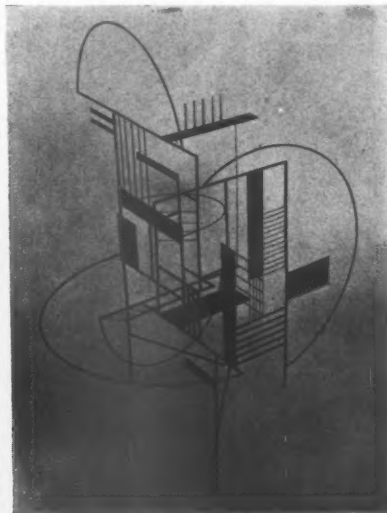
FREDERICK CHILDS: Religious themes are treated, by this artist, with reverence and with discernment of their spiritual significance. Several versions of *The Crucifixion* are included in this show. The most impressive one is carried out in black and white and emphasizes—in its starkness of presentment—the awesomeness of its tragic sublimity. *The Madonna, Child and St. Anne* possesses something of the Byzantine formality of symbolic figures, rather than representational ones. The statuesque St. Anne—remote from the passions of the world—and the conventionalized Madonna are relieved by the charm of the Child's natural pose.

Drawings here show the artist's resources more than these paintings do. *Two Heads*, in a depth of dark tonality, have sculptural quality in their firm modeling. *St. Anne, Virgin and Child*, both in tonality and design, forms an impressive group. A painting in black and white, *Plaster Mother*,

HERBERT KALLEM: *Family*. RoKo

PICASSO: *Owl*. Valentin

SIDNEY GORDIN: *Arrangement*. Peter Cooper





SHOLAM FARBER: *Nude Reclining*. Artists

suggesting a carving, is a decipherable abstraction of a solemn motive. (Passe-doit, to Jan. 26.)—M. B.

REVIEW OF 1951: A group retrospective presents two works each by the gallery regulars, selected from their solo shows of last season. Gottlieb, in *Tournament*, abandons his compartments and allows more freely applied pictographic forms to activate a pale, pink ground. Hofmann appears in both his explosive and analytical phases. *Composition No. 1* suspends the outline of a trapezoidal form, securing it to the edges of the picture plane by bare black lines. As unusually restrained as this painting is, Hofmann's demonic energy rescues it from the impersonal coolness that usually accompanies the severe statement.

ROY F. LICHTENSTEIN: *Death of the General*. Heller



Other paintings and sculpture in this show (by Bultman, Baziotes, Hare, Laszaw, and Motherwell) are of such high quality that passing mention could not reduce them to also-ran stature. (Kootz, to Jan. 5.)—P. B.

SHOLAM FARBER: Recently returned from Italy and France, where he studied with Souverbie on a French Government fellowship, Sholam Farber makes his debut with monumental oils of monumental women. Painted in glowing pinks and oranges, in shimmering flesh tones, or in cool, neutral colors, his subjects are of a distinctively primitive type. Short, chunky, even roly poly, a Farber woman is all woman, and whether standing or reclining, holding her child or conferring with the other women of the tribe, she seems to be

completely absorbed in the mysteries and sorrows of womanhood.

Farber's technique is perfectly adequate to the tasks he sets himself. The forms in his paintings are as solidly, ponderably there as the heavy, square-cut frames he puts around them. (Artists, to Jan. 10.)—J. F.

FABIO RIETTI: This young Italian ceramicist exhibits decorated plates, tiles and tiled coffee tables. Riete shares a sense of airy elegance that has made the work of so many young Italian designers seem a relief from mechanical sterility in contemporary interiors.

Fruits and flowers are used as decorative motifs on the plates, while the most charming of the tiled tables is covered with insect-like little children at play. A strange plaque of heavy encaustic on white plaster is also included. Here the theme is an iridescent black mussel shell seen both closed and open, with the yellow of the edible part shining like a treasure against the black. (Hugo, to Jan. 10.)—P. B.

ROY LICHTENSTEIN: This is a young artist who teaches at Ohio State. He has won prizes in every medium. The oils which make up his first New York show reveal an extensive acquaintance with Paul Klee, with Mexican-Indian art, icons, and especially with Coptic art. But the result of all this looking is something personal, something very promising.

Lichtenstein paints flatly and schematically in strong earth colors, handling combinations of red and brown especially well. He peoples his canvases with grotesquely childlike figures of broncobusters, saints, martyrs and knights in armor. Sometimes figures are simply placed before a backdrop, but in more complex (and successful) works, such as the first-rate *Death of Jane McCrea*, the artist organizes the canvas as a whole. Then all elements are interlocked, in the cubist manner, and figures become part of a spacious, asymmetric quilt. (Heller, to Jan. 12.)

—J. F.

THE EXPANSIONISTS: Five painters make up this group. John Grillo and Jan Muller are non-objective painters. Grillo lines up small, overlapping dabs of bright pure color, side by side, edge to edge. The result suggests mosaic. Muller applies pigment in the same way, but adds dark colors for a richer, deeper effect. Avoiding rigidly rectilinear design, he allows his dabs of color to produce wheeling, converging and separating paths up, down and across the canvas.

Felix Pasilis seems to have been looking at Hofmann—rather hastily. At present his spatial tensions lack tension; his pure colors seem impure; and his impastos are antipastos.

Serena Rothstein builds up gyrating planes with thick pigment. She uses strong color but seems to want to curb this taste, and perhaps her best work is *Compulsion*, in black and light grey, confidently organized, suggesting a powerful trap.

Willard Golovin is the organizer of the group. His own paintings are strongly composed, freshly colored. He arranges flat planes, ropes and frames of color so that they seem to swing, one behind the other from side to side across the picture plane. Golovin's

paintings suggest interiors handled in a manner close to that of young French painters like Bazaine and Esteve.

What is Expansionism? It seems to be a rather inclusive term. (House of Duveen, to Dec. 31.)—J. F.

VIRGINIA BERRESFORD: A definite maturity of power is shown in this artist's exhibition of recent paintings. Miss Berresford's skillful brushwork and imaginative design have always marked her accomplishment. Now she appears to have found an increased vigor of attack, sustained by a richer gamut of color. *Shallow Waters* shows a curling blue wave breaking on the shore. In its pellucid waters sea creatures float in a rhythmic movement. Above the blue, surging water a flash of sunset red adds a note of brilliancy to the color pattern.

An ephemeral abstraction of triangular sails floating in areas of reds and blues and *Birds*, scarcely more than contoured forms in vivid hues are one side of the medal. Another side is the solid form of the exaggeratedly large head of *Girl with Veil*, set against an intricacy of decorative pattern.

The whole showing is an admirable fusion of objective fact and non-objective forms. (Levitt, Jan. 3 to 16.)—M. B.

AMERICANS AND ITALIANS: Two paintings apiece by several of the gallery's regulars make up an interestingly diversified show in which the contribution of modern Italians is stressed.

Afro's *Strolling Serenader* illustrates his personal development of cubism. Painted in shades of buff and umber, in oil on thin paper mounted on canvas, it suggests a large charcoal-and-wash drawing. Linear elements—the pattern of a rug, stairs, the arches of windows and doors—are repeated like rhythmic fragments into the distance.

As with Afro, Birolli's approach stems from cubism, but especially from Braque's post-cubist still-lives. Birolli's thoughts about Adriatic seaport scenes are blue, every shade of blue from ultramarine to periwinkle. He fills his canvases with a welter of flat shapes—nets, fish, tackle—from which the heads and hands of the fishermen emerge.

Emilio Vedova, prizewinner at the Venice Biennale, is represented by a powerfully dramatic panel, *Italian City at Night*, which shows how much can be done with black, white and Payne's grey. It might be an aerial view of Venice. Circles and rectangles of stark white divide and regulate other rectangles of black and grey. Vedova's work shows again that a gifted artist can build upon the work of another artist, of Léger, without ever copying. (Viviano, to Jan. 19.)—J. F.

HY COHEN: When the A.C.A. Gallery opened on Madison Avenue almost 20 years ago, its first show presented the watercolors of Hy Cohen. Now Cohen exhibits oils which are well planned, richly textured and unpretentious.

By glazing thin, luminous tones over heavily impastoed passages, the artist gives his canvases an atmospheric weight as well as a sense of quiet dignity. This dignity is most fully felt when Cohen approaches the theme of figures at work. Such paintings as *The Framers*



FAULCONER: *Black-Eyed Susans*. Hugo

and *Grandma in the Kitchen* evidence a warm, compassionate feeling for the act of labor. Landscapes are more freely and directly worked. In their lyrical ease, they show a carryover from Cohen's experience as a watercolorist. (A.C.A., to Jan. 26.)—P. B.

NON-OBJECTIVE LOAN EXHIBITION:

Non-objective paintings and prints loaned by 23 participating artists make up this group exhibition. By far the largest number of entries are from the museum's director, Hilla Rebay, whose paintings and collages fill the main gallery.

In a predominance of dazzling colors, rigid geometry, swirling astronomy and sharp-edged areas, Jean Xceron's tactful and assured variations of horizontal and vertical elements have a quiet dignity. Josef Albers works within a more orthodox non-objective framework to give the intersecting rectangles of his *Oscillating* the pulse and vibration of perfectly proportioned complementary colors.

Least orthodox and for this reviewer the finest painting in the exhibition is Robert J. Wolff's *Image of Change*. A large painting, it sparkles with an

COHEN: *Grandma in the Kitchen*. ACA



all-over surface animation. Freely applied patches of brilliant color play against each other to build constantly alternating rhythms and energies. The forms refuse to stand still, but lend themselves to infinitely varied paths of motion. (Museum of Non-Objective Painting, to Feb. 29.)—P. B.

MARY FAULCONER: Minutely painted, yet tastefully understated, the tiny caseins of Mary Faulconer depict witty and spontaneous still-lives. Utilizing the whiteness of the gesso ground to impart luminosity to thin pale color, this artist works with extreme delicacy, preserving an air of freshness and sophisticated naïveté.

Considering the tiny size of her format, it is remarkable that Miss Faulconer never slips into tightness or tricky solutions. A candid charm is found in her simple study of two vermilion bottles, posed fore and aft like two overly decorated doormen before a fashionable hotel. (Hugo, to Jan. 10.)—P. B.

GERTRUDE GREENE: Non-objective paintings by this artist possess a striking assertiveness, elements of design being simplified in a bold complexity of arrangement. These canvases appear to be fantasies in which no cerebral control has deflected either the artist's response to her inspiration or her intense preoccupation with materials.

Much of the work is heavily brushed in large areas of solid colors. *Yellow Structure* shows a dark, irregular structure contrasted with deep yellow forms and yellow background. Interpolated tracers of blue and green lend animation to the design. In *Monumentality*, the pigment is drawn so thinly over much of the canvas that its texture is discernible. On this background a towering construction of broken color appears, one streamer of blue reaching to the apex of the figure. One of the most appealing paintings is *Mirage*, in which a large focal rectangle of white, faintly shadowed, seems to suggest some indefinable, distant horizon. (Borge-nicht, to Jan. 12.)—M. B.

ESTHER KASTL: This artist's third exhibition consists of oil and casein landscapes and studies of strange birds and fish. Handling is realistic, but in all of these paintings there is an intangible dream quality, a suggestion of the mythic. This atmospheric quality comes through strongly in *Broken Trees*—two whitish, lightning-blasted trunks rising through smoke and mist at the edge of a chasm. It might be the edge of the world. Like the sinister birds in *Trio*, the fish in *Under Sea* are of a kind rarely encountered, and the more disturbing for that.

Esther Kastl achieves effects of lighting and texture at times reminiscent of Darrel Austin, but at the service of her own vision. (Ganso, to Jan. 22.)—J. F.

STEPHANIE BAKOS: Landscapes and still-lives by this artist stress her flair for textures and colors. The still-lives are handsome canvases, their forms adjusted to sound designs. One, displaying vegetables on a table, is enlivened by stripes of blue and a solid rectangle

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A Modern Viewpoint

By Ralph M. Pearson

"AMERICAN SCULPTURE 1951" at the Metropolitan includes a number of distinguished works—in spite of its shocking rejection of many leading modern sculptors and acceptance of workers in formless form, of flagrant or subtle imitators and novices. Overlooking the unfortunate aspects of this biggest sculptural show of the year, it will be well to concentrate on the distinguished entries. Which of the artists shown deserve high honors and for what reasons?

As this artist-critic sees it, there is top-level work here by Umlauf, Scaravaglione, Robus, Roszak, Rudy, Cavallito, de Marco, Dalton, Kirchmer and perhaps others. Several distinguished sculptors, including Zorach, de Creeft and Malderelli, are represented by what seems considerably less than their best. There is much work of quality deserving serious attention; well balanced quality, in fact, vitalizes about half of the 101 exhibits.

Umlauf, in his *Mother and Child*, is driven by a deep, often religious compulsion to express profound meaning in a sensitive, all-inclusive form adequate to its subject and in full control.

Robus, playing on the same theme, demonstrates how an increased stylization of form, when also backed by incisive feeling and deep sincerity, can heighten the effectiveness of mood and rhythm, even though by so doing it may lose impact as a human document.

Scaravaglione in her *Icarus*, created in Rome on her three year Prix de Rome fellowship, is also inspired by deep feeling—for "a body falling through air into water." Wings are minor, not major, elements. The body is stylized sufficiently to dramatize falling movement; design of interrelated, rhythmic body parts validates concept by the enrichments of sculptural art.

Roszak in his heat-moulded metal abstraction called *Recollection of the Southwest*, himself often imitated, is no imitator. He is creating in metal with fire original and distinguished "formal, plastic organizations" which, in his words, "are becoming more and more involved with human experience."

Lu Duble accents esthetics in her *Dark Mother* by extracting and featuring main body planes in a way that heightens meaning and greatly enhances eye-appeal.

Rudy's and Kirchmer's realism is enriched by sensitive design absorbed into subject form.

Of the official prize gatherers, the so-called "best" by Harkavy, is an honest, rugged, generalized characterization of two men's busts; it commands respect but hardly priority. Another, a large abstraction, lacks all finesse—without which an abstraction is but an assemblage of forms.

This biggest show, then, throws all of us on our own resources as critics.

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The Art Digest

57th Street in Review

[Continued from page 21]

of pale green as background. The arrangement possesses a staccato emphasis in the disposition of rounded shapes.

In another still-life, an earthenware bowl is tipped at a sharp angle, yet holds its vari-colored contents of contrasting forms in a density of patterned mass. One of the most effective still-lives focuses on a curving panier of wickerware, its looped handle repeated in curving linear patterns behind it. (Wellons, Jan. 7 to 19.)—M. B.

AL NEWBILL: With great regard for structure, yet with apparent recklessness, Newbill attacks his canvases. Essential spatial tensions are clearly defined by brightly colored, sharp-edged planes which sweep and cut through more freely brushed passages. There is a constant interplay between bright red and white solid forms and spaces which rush between and around. Contrapuntal forces are set in motion by thin, dark linear accents.

If this has a Hans Hofmann sound, maybe it is because Newbill's work has a Hofmann look. Stylistic dependence dulls the impact of this artist's strong and otherwise authoritative statements. *Love* appears the most complete of his canvases. Here, angular fragments of white assault each other to build a chain of energy through rich and freely handled forms of reds and yellows. (Creative, to Jan. 19.)—P. B.

TAD MIYASHITA: A variety of lyrical moods evoked by purely plastic means are found in this first one-man show by an unusually prolific young painter.

Miyashita seems to have looked at New York a great deal—at its patterns of movement and architecture—and then speedily abstracted and recreated certain qualities. In a number of his studies, vertical and horizontal lines intersect and interact with panes of thin strong color. The effect suggests a montage of fire escapes or scaffolding. But sometimes one feels that closer integration of line and color might have been achieved.

Now and then scaffolding is reduced to free swishes of black or white, over which a few translucent globes—white discs or portholes of darker color—are superimposed. These seem to float up the canvas, catching reflections like hubcaps or fishbowls.

It is a promising debut by an artist who may find his facility something of a curse. (Hacker, to Jan. 19.)—J. F.

MORRIS LEVINE: A one-time pupil of Ben Schmucl and of William Zorach, Morris Levine has not settled on one theme or style. He works in a variety of materials—marble, walnut, plaster, brass, hammered lead, etc.—producing heads, figures and animal studies that are sometimes realistic, sometimes quite stylized, sometimes lean and sometimes chunky.

Levine's portrait heads are convincingly expressive and economically handled. A fine realistic head of a young woman, *Margaret*, in walnut, uses the grain of the wood with considerable subtlety to soften the flatly modeled

planes of the face. In fact, a feeling for the characteristics of the material and an ability to exploit those characteristics appropriately, coupled with impeccable workmanship, are evident in most of Levine's work. (Artists, to Jan. 10.)—J. F.

FIVE ARTISTS: Evergood, Gordon, Gwathmey, Tromka and White, all gallery regulars, exhibit oils, watercolors and lithographs in this group show. Gwathmey adds such technical variations as nebulous color washes to watercolors of his now-familiar cast of characters. He poses small figures, either exploiters or exploited, against stage-set façades to form dry, ironic comments on the "Magnolia and Moonlight" myths of the old south.

Evergood's spidery calligraphy plays against the pale colors of a large and elaborate class-conscious allegory, in which the central, phantom-like figure of an old charwoman is placed before a misty arcade containing vignettes of her tragic life.

There is a remarkable Byzantine quality in the jeweled surfaces of Gordon's canvases which illustrate blue themes. He constructs and peoples mythical cities crowded with architectural minutia. (A.C.A., to Jan. 5.)—P. B.

CALVIN COGGESHALL: Canvases that form intricate interweavings of stripes are the noticeable features of this current exhibition. Deviations in color and effects of light lend interest to the artist's designs.

It seems strange that many contemporary artists, Coggeshall among them, have gone back to the outmoded "Machine de Salon," that is to enormous canvases suitable, as perhaps intended, for exhibition galleries or museums. In a majority of such works, the ideas could be contributed in smaller space with much greater effect. (Parsons, to Jan. 5.)—M. B.

ROBERT C. MCKAY: Winner of the Edward G. McDowell traveling scholarship, McKay recently exhibited the results of his travels in Italy, France and Switzerland—a group of paintings and drawings conceived with a harsh, often crude directness.

Juxtaposing phallic Picassoesque figures with arabesques suggestive of roller-coaster tracks, *Carnival Figures* sustains a turbulence of motion. McKay's drawings are simple, not facile.

This artist avoids any surface finish to achieve his bold, yet often disorganized results. (Art Students League.)

—P. B.

LAWRENCE CAMPBELL: The variety of themes and variations in handling found in this artist's paintings indicate that he is experimenting with representation and abstraction. In his present show, smaller canvases are most successful, both in their evocation of mood and in their simplicity of statement. *Child at Table*, the little figure scarcely more than indicated with its crown of red hair, the details of table and equipment decisively presented in commendable relation to the picture space, is admirable. Another small canvas that makes appeal is *Night Shapes*, with its mysterious undertone of cloudy sky and half-obscured moon above ephemeral forms on a muted stream. (Contemporary Arts, to Jan. 18.)—M. B.

CHARLES GOODWIN: Several small pieces in clay, wood and stone demonstrate that this young sculptor is casting about for his own visual reality. If the works included represent samplings from larger groups indicative of particular aspects of Goodwin's experimentation, then the selections are too few. If, however, more pieces would only multiply the diversity of attempted projects then the artist appears very immature.

Two individual pieces imply real knowledge and invention. Hooked points embellish the hollowed, oval clay figurine, *Hermaphroditic Figures*, giving it a Miró-like comic terror. *Reclining Figure* is more traditional in its restrained, classical control of white marble. (Creative, to Jan. 19.)—P. B.

ROSARIO GERBINO: Landscapes and studies of people in small groups make up this exhibition of work by a well-known teacher and traditionalist. At times Gerbino renders things quite prosaically, as if relying upon a certain poetry latent in commonplace scenes to communicate itself to the spectator. In other works, such as *The Birthplace of Gilbert Stuart*, he artfully cultivates shimmering light effects, the light of shaded places playing quietly with textures of bark, leaf, flesh and fabric.

In all of Gerbino's paintings, light is consciously exploited to accentuate form and to induce mood. Sometimes a

[Continued on page 26]

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A Talk with Gropius

[Continued from page 8]

In the realm of city planning, Gropius has contributed more vitally than almost anyone in America. The solution to contemporary architectural problems lies, for him, in standardization. But by standardization he does not mean reduction to rubber-stamp mechanization. "All of the highest periods of culture have had standards. Character was retained in New England towns, for example, by standard houses with some common denominator of sameness. Yet, each one is different. If you fly over old Damascus, you see that the city is made up of cubes, cylinders and globes of different sizes, but all have the same basic forms with slight individual difference. Our city streets are a hodge-podge. There is no order, and no decency. It is not true that machines are responsible. These horrid things were built by handcraft."

Standardization by use of flexible component parts can be a creative force for order, Gropius holds. Buildings, like the clothes we wear, can have sufficient individual difference.

Rounding out almost 50 years as an active creator, Gropius has arrived at an optimistic yet realistic view for the future. Stressing the importance of patience and fortitude, he sums up his own experience:

"I was always a fighter and rebel. I thought, with my new approach, that in a few years everyone would accept it. Now I see it is a matter of slow progress. After living in three different countries (Germany, England and America), I ask myself the reason. I think it is that there has been more progress during my lifetime in all fields than in all the centuries since Christ.

"It is beyond the scale of the human to digest everything this century has brought. We suffer from split personalities. People who are very progressive in their own fields will live in a baroque house of outdated design. The natural inertia of the human heart is too much to fight. It is absolutely a terrific fight. If a young man could know what it is to carry through a new approach, if he could know the struggle, he would never start. Fortunately, I didn't know."

Matisse Chapel Designs at Modern

Henri Matisse's full-scale Vence Chapel designs in gouache and cut-and-pasted paper are on view at the Museum of Modern Art through January 13. Belatedly installed, the final section of the major retrospective includes black and white photographs of the chapel, as well as designs for stained glass windows and wall murals.

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Moderns at Auction

AN UNUSUALLY FULL GROUP of modern
masters—from the collections of Stan-
ley N. Barbee and Stewart B. Hopps—
will appear on the block at Parke-
Bernet January 10, at 8 P.M. Strong in
French impressionists, the group in-
cludes prints, drawings, watercolors, oils
and bronzes. A number of contemporary
European and American works will also
be offered. Exhibition commences Janu-
ary. 5.

French drawings include *At the Track*
by Toulouse-Lautrec and *Hagar Aban-
doned* by Redon. American works in-
clude *Still-Life* by Max Weber and
Raspberry Roan by Jon Corbino.

A small but select group of bronzes
comprises Rodin's *Eternal Spring*, a
variation of a theme on the *Gates of
Hell*; two statuettes by Renoir, *La La-
vandier* and *Le Forgeron*; and Maillol's
Baigneuse Debout.

Among French 19th-century paintings
are Claude Monet's *La Pluie*, a country
landscape; Eugen Louis Boudin's *Entree
Du Port Du Havre*, and Renoir's *Grand
Arbre à Cagnes*. Other notable paintings
include Dali's *Puzzle of Autumn*, Grant
Wood's *Animals of the Farm*, Marsden
Hartley's *Still-Life*, and Grandma Moses
Over the River to Grandma's House.

Auction Calendar

January 8, 1:45 P.M. Parke-Bernet Galleries.
Americana, manuscripts in Ethiopic, Pali, Oriya,
Palmyra, German, Latin, French & Portuguese.
Also incunabula, broadsides, Chicagoiana, &
books about books. From the Roger W. Bar-
rett collection. Exhibition from Jan. 2.

January 8, 8 P.M. Parke-Bernet Galleries. Impor-
tant Japanese color prints including works by
Sharaku, Utamaro, Masanobu, Harunobu, Ho-
kusai, Hiroshige & Moromasa. From the H. Ta-
kano collection, with a few selections from the
Julius Derenberg collection. Exhibition from
Jan. 2.

January 9, 8 P.M. Parke-Bernet Galleries. Mod-
ern paintings, drawings, prints & bronzes in-
cluding works by Monet, Renoir, Chagall,
Utrillo, Weber, Bellows, Maillol & Despiau.
From the collection of Stewart B. Hopps &
others. Exhibition from Jan. 5.

January 11 & 12, 1:45 P.M. Parke-Bernet Gal-
leries. French furniture & objects of art from
the collections of Mrs. Ogden L. Mills & Mrs.
William F. Drews. Sale includes examples of the
work of Pierre Laroque, Ponce Gerard & other
noted ébénistes; Régence & Louis XVI needle-
work; gold snuff boxes, tapestries; Aubusson
& oriental rugs. Exhibition from Jan. 5.

January 15 & 16, 1:45 P.M. Parke-Bernet Gal-
leries. Art reference books from the Harriman
Douglas collection. Subjects include painting,
architecture, costume & Chinese art. Exhibition
from Jan. 10.

January 17, 18, & 19, 1:45 P.M. Parke-Bernet
Galleries. American & English furniture & de-
corations from the collections of Edith B. Tranter
& others. A large selection of American coun-
try & early 19th-century cabinetwork. Also,
homespun & patchwork coverlets, pewter &
silver. Exhibition from Jan. 17.

January 22, 1:45 P.M. Parke-Bernet Galleries.
Incunabula, early printed books, including a
rare manuscript Bible in Ethiopic & Persian
manuscripts. Exhibition from Jan. 17.

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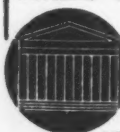


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57th Street in Review

(Continued from page 23)

taste for the picturesque and for melodramatic sunset effects gets the upper hand. The results then are not so happy, for Gerbino is at his best when he caresses and patiently explores, not when he dramatizes. (Grand Central, to Jan. 19.)—J. F.

SIX-MAN SHOW: Wry, ingenious etchings by Irene Aronson, whose *Le Cirque* seems like an innocent dance of death, highlight this exhibition of work by six young artists. The paintings of Jacob Arnold, Barbara D. Berry, Kate Helys and Tom Roll evidence conceptual immaturity and lack of technical knowledge. But perhaps the most knowledgeable oils in the show belong to Mildred Friedland, whose researches into formal problems of cubism are consistent and able. (Creative, to Jan. 12.)—P. B.

ROSABELLE MORSE: This artist coordinates her sound designs with color patterns that emphasize their structures. Clear definition of forms placed in effective spatial relations is evidenced throughout her work. In *The Red Ladder*, the yellow red of the ladder is arbitrarily contrasted with the deep crimson of a vase of flowers, yet the result is surprisingly harmonious, set off by acid greens. This canvas, with its rectangles in the background and the horizontals of the ladder rungs, forms a skillful composition.

In *Factory Scene* an imposing modern factory façade dwarfs a nearby church. Whether or no this arrangement is intended as satire on today's actualities is a question. At least it is a well-painted urban scene. (Eggleston, to Jan. 19.)—M. B.

AMERICAN VETERANS SOCIETY OF ARTISTS: The only common denominator in this group which recently had its 13th Annual Exhibition, seems to be the veteran status of the exhibitors. Stylistically diversified, this annual included oils, watercolors and graphics. Landscapes and portraits predominated and the few attempts at abstraction were not too convincing. Among the more conventional canvases, prizewinners Henry Bankoff and John Mataruga showed sharpness of vision and expertness of technique. More adventurous was Richard Grossenbach's dour-faced, white-coiffed nun, poised against the rich glow of stained glass. A gouache by Thomas Knitch, *Figures, Fruit and Fish*, employs coptic stylizations to give decorative harmony to the forms. For a list of prizewinners, see page 28. (Barbizon Plaza.)—P. B.

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NATIONAL

Brooklyn, New York

BROOKLYN MUSEUM 6TH NATIONAL PRINT ANNUAL. March 19-May 18. Media: all prints except monotypes. Entry fee \$1. Entry cards due Jan. 16. Entries due Jan. 25. Write Una Johnson, Curator Prints and Drawings, Brooklyn Museum, Eastern Parkway.

Hartford, Connecticut

CONNECTICUT ACADEMY OF FINE ARTS 42ND ANNUAL EXHIBITION. March 8-30. Avery Memorial. Media: oil, tempera, sculpture. Entry fee. Prizes. Jury. Write Louis J. Fusari, Connecticut Academy of Fine Arts, Box 204.

New York, New York

HALLMARK 2ND INTERNATIONAL ART AWARD. December, 1952. Wildenstein Galleries. Media: watercolors having Christmas as a general theme. Prizes totaling \$12,500. Write Vladimir Visson, Hallmark Art Award, Wildenstein & Co., 19 East 64 Street.

NATIONAL ACADEMY OF DESIGN 127TH ANNUAL EXHIBITION. Mar. 27-April 5. Media: oil and sculpture (open). Graphic art, watercolor (members only). Entries due Mar. 13. Write Director, National Academy of Design, 1083 5th Ave.

NATIONAL SERIGRAPH SOCIETY 13TH ANNUAL EXHIBITION. Mar. 11-May 5. Media: serigraphs (no photographic stencils). Jury. Prizes. Entry fee \$2. Entry cards and entries due Feb. 9. Write Doris Meltzer, Director, Serigraph Galleries, 38 West 57th St.

85TH ANNUAL EXHIBITION AMERICAN WATER COLOR SOCIETY. Feb. 17-Mar. 9. National Academy Galleries. Media: watercolor and pastel. Jury. Entry fee \$5. Entries due Feb. 7. Write Dick Crocker, 94 South Munn Avenue, East Orange, New Jersey.

Montgomery, Alabama

WATER COLOR SOCIETY OF ALABAMA 12TH ANNUAL EXHIBITION. Feb. 3-24. Montgomery Museum of Fine Arts. Media: watercolor and gouache. Entry fee \$2 for non-members. Prizes. Jury. Entry cards due Jan. 10. Entries due Jan. 15. Write Joseph Jankowski, Box F., University, Alabama.

Philadelphia, Pennsylvania

PRINT CLUB 26TH ANNUAL EXHIBITION OF WOOD ENGRAVING, WOODCUTS AND WOODBLOCKS. Feb. 6-Feb. 24. Graphic Workshop and Gallery. Media: all black prints in color or black and white. Entry fee \$1 for non-members. Prizes. Jury. Entry cards due Jan. 18. Entries due Jan. 21. Write Print Club, 1614 Latimer street.

Peoria, Illinois

BRADLEY UNIVERSITY NATIONAL PRINT ANNUAL. Feb. 18-Mar. 17. Media: all. Jury. Prizes. Entries due Jan. 18. Write Ernest Freed, Bradley University.

Seattle, Washington

NORTHWEST PRINTMAKERS' 24TH INTERNATIONAL EXHIBITION. Mar. 5-Apr. 6. Seattle Art Museum. Media: all prints. Entry fee \$2. Purchase prizes. Entry cards and entries due Feb. 11. Write Glen Alps, Northwest Printmakers, 6523-40th N.E.

Springfield, Massachusetts

ACADEMIC ARTISTS ASSOCIATION 3RD ANNUAL EXHIBITION. Jan. 6-27. Museum of Fine Arts. Media: oil, watercolor, print, sculpture. Entry fee \$2. Jury. Write Secretary, Academic Artists Assoc., Box 1769, Springfield.

Wichita, Kansas

WICHITA ART ASSOCIATION 7TH NATIONAL DECORATIVE ARTS-CERAMIC SHOW. Apr. 12-May 12. Media: silversmithing, metalry, jewelry, weaving, ceramics, ceramic and wood sculpture, enameis, glass. Entry fee \$2. Jury. Prizes. Entries due March 17. Write Maude Schollenberger, 401 N. Belmont Ave.

REGIONAL

Baltimore, Maryland

BALTIMORE WATER COLOR CLUB 47TH ANNUAL EXHIBITION. Feb. 5-26. Baltimore Museum of Art. Open to members and invited artists only. Media: watercolor and pastel. Write Baltimore Museum of Art.

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Canton, Ohio

OHIO ARTISTS 3RD ANNUAL DRAWING SHOW. March 12-30. Canton Art Institute. Open to present and former residents of Ohio. Media: inks, pencil and conte. Entries due Feb. 18-29. Canton Art Institute, 1717 North Market Ave.

Dallas, Texas

ANNUAL TEXAS CRAFTS EXHIBIT. Feb. 17-Mar. 9. Crafts Guild of Dallas. Open to any artist residing in Texas. Media: all crafts. Entry fee \$2. Jury. Prizes. Entry due Feb. 3. Write to Dallas Museum of Fine Arts.

Decatur, Illinois

8TH ANNUAL EXHIBITION OF CENTRAL ILLINOIS ARTISTS. Feb. 3-Mar. 1, 1952. Decatur Art Center. Open to Illinois artists living within 150 miles of the city. Media: oils, watercolors and sculpture. Prizes. Jury. Entries due Jan. 15. Write to J. D. Talbot, director. Decatur Art Center, Decatur.

Norfolk, Virginia

10TH ANNUAL CONTEMPORARY VIRGINIA AND NORTH CAROLINA OIL AND WATER-COLOR PAINTINGS. Feb. 3-24, 1951. Open to living Virginia and North Carolina artists. Irene Leach Memorial. Purchase prizes. Jury. Entry cards due: Jan. 21, 1952. Write Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 2. Norfolk 7.

Omaha, Nebraska

JOSLYN ART MUSEUM 2ND BIENNIAL EXHIBITION. Feb. 12-Mar. 30. Open to artists living in Colorado, Iowa, Kansas, Nebraska, Minnesota, Missouri, Oklahoma, North Dakota, South Dakota and Wyoming. Media: painting, sculpture and graphic arts. Jury. Prizes. Entry cards and entries due Jan. 28. Write Mrs. David S. Carson, Joslyn Museum.

Portland, Oregon

NORTHWEST CERAMICS 3RD ANNUAL EXHIBITION. May 14-June 14. Open to craftsmen of Oregon, Washington, Montana and Idaho. Media: pottery, ceramic sculpture and enameis. Entries due April 15-30. Write Oregon Ceramic Studio, 3934 S.W. Corbett Avenue.

San Antonio, Texas

CRAFT GUILD OF SAN ANTONIO THIRD TEXAS STATE CERAMIC AND TEXTILE EXHIBITION. Mar. 23-Apr. 6. Witte Memorial Mu-

seum. Open to all Texas artists. Entry fee \$2. Jury. Prizes. Entries due Mar. 5. Write Craft Guild of San Antonio, Witte Memorial Museum.

San Bernardino, California

NATIONAL ORANGE SHOW ALL SOUTHERN CALIFORNIA ART EXHIBIT. Mar. 6-16. Open to all artists in Southern California. Media: oil, watercolor and sculpture. No entry fee. Jury. Purchase and cash awards. Entry blanks due Feb. 15. Entries due Feb. 23. Write National Orange Show Art Exhibit, P.O. Box 29.

Seattle, Washington

NORTHWEST WATERCOLOR SOCIETY 12TH ANNUAL. May 7-June 1. Seattle Art Museum. Open to all artists of Washington, Oregon, Idaho, Montana, British Columbia and Alaska. Medium: transparent watercolor. Entry fee \$2 for non-members. Jury. Prizes. Entry blanks and entries due April 23. Write Mrs. Henriette Woessner, 4001 Beach Drive. Seattle 6.

Sioux City, Iowa

FORMER SIOUX CITY ARTISTS EXHIBITION. Feb. 1-26. Sioux City Art Center. Open to all artists who were born in Sioux City or who have lived or worked in Sioux City at any time. Media: graphics, pottery, painting and sculpture. No entry fee. No prizes. Jury. Entries due Jan. 23. Write John Wesie, 613 Pierce St.

South Bend, Indiana

MICHIANA 3RD ANNUAL REGIONAL ART EXHIBITION. March 9-29. Open to artists living in Indiana or Michigan within a radius of 150 miles of South Bend. Media: oil, watercolor, prints and drawings. Prizes. Jury. Entry fee \$2. Entry cards and work due Feb. 23. Write South Bend Art Association, 620 W. Washington Ave.

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The Honor Roll

(THE ART DIGEST presents a list of
current winners of prizes and awards in
national and regional group exhibitions.
An asterisk indicates purchase prize.
Following the artist's name is the me-
dium and the amount of the award,
if a cash prize.)

American Veterans Society of Artists,
New York

*Bankoff, Henry oil
*Claney, Howard, oil
*Indiviglia, Salvatore, oil
*Kerr, James Wilfrid, oil
*Mataruga, John, oil

Butler Art Institute 17th New Year Show,
Youngstown, Ohio

Packman, Harry, oil \$500 1st prize
Plochman, Carolyn, oil \$400 2nd prize
Ellis, Dean, oil \$200 3rd prize
Bertolini, Mario, oil \$100 hon. mention
Rosebach, Lois, oil \$100 hon. mention
Simonton, Wilma, oil \$100 hon. mention
Shawkey, Sigmund, w. c. \$300 1st prize
Pozzatti, Rudy, w. c. \$200 2nd prize
Ochs, Robert, w. c. \$150 3rd prize
Grepp, John, w. c. \$50 hon. mention
Tabb, John, w. c. \$50 hon. mention
Bruton, David, w. c. \$50 hon. mention
Bigler, Mary Jane, w. c. \$50 flower pig. prize
Bidner, Robert, oil, local artist prize
Breckner, George, Jr., oil, local artist prize
Borovetz, Harold, w. c. local artist prize
Parella, Albert, w. c. local artist prize
Naberezny, Jon, A. A. U. W. prize
*Gaertner, Carl, F. A. A. prize
*Bidner, Robert, F. A. A. prize

California Watercolor Society 31st Annual

*Lutz, Dan, \$250
*Haines, Richard, \$150
*Cole, Noel Quinn, \$100
*Lane, Frank, \$100
Dranko, Robert, \$50
Betts, Edward, \$50
Fujita, Sadamitsu, \$50
Cytron, David, \$50 merchandise award
Irving, Joan, \$25 merchandise award
Stanley, Maitland, hon. mention
Leeper, John, hon. mention
Kevak, John, hon. mention

Corcoran Gallery 6th Annual Area
Exhibition, Washington, D. C.

Burton, Barbara, oil 1st award
Maurer, Leonard, oil 2nd award
Campbell, Coralee, oil 3rd award
Moser, William M., oil hon. mention
Gapin, Barbara, oil hon. mention
Taylor, Prentiss, oil hon. mention
Turner, M., oil hon. mention
Walton, William, w. c. 1st award
Geller, Eve, w. c. 2nd award
Newman, Ruth G., w. c. 3rd award
Wirth, Robert, w. c. hon. mention
Evans, Lucile, print 1st award
Perlmutter, Jack, print 2nd award
Rose, Ruth Starr, print 3rd award
Wells, James Leese, print hon. mention
Kainen, Jacob, drwg. 1st award
Lazzari, Pietro Crispino, drwg. 2nd award
Maurer, Leonard, drwg. 3rd award
Robertson, Rev. Alexis, O. F. M., sculp. 1st award
Kramer, Reuben, sculp. 2nd award
Love, Jane, sculp. 3rd award
Hutzier, Else, sculp. hon. mention
Lazzari, Pietro, sculp. hon. mention
Shone, Rose, sculp. hon. mention
Shapiro, Marilee, sculp. hon. mention
Lawson, Gordon C., ceram. 1st award
Giampietro, Alexander, ceram. 2nd award
O'Brien, Helen, ceram. 3rd award
Pursel, Lisle, ceram. hon. mention
Everhardt, Dr. Florence A., ceram. hon. mention

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MUSEUMS

Brooklyn Museum (Eastern Pkway)
To Jan. 7: Jewish Festival Tables
in Miniature; Revolution and Tra-
dition; To Feb. 17: Prints by
Georges Rouault.

Cooper Union Museum (Cooper Sq.)
To Jan. 12: Lacquer.

Metropolitan Museum (5th at 82)
To Feb. 24: American Sculpture
Today. Cloisters (Fort Tryon Park)
To Jan. 31: Wise Men From the
East.

Museum of Modern Art (11W53)
To Jan. 13: Matisse; To Jan. 6:
Christmas Photographs; To Feb.
24: Five French Photographers.

Museum of Non-Objective Painting
(5th at 82) To Feb. 29: American
and European Group; Jan.: Loan
Exhibition.

Riverside Museum (310 Riv. Dr.
at 103) Jan. 6-27: Cosmopolitan
Artists.

Scalamandré Museum (20W55) Jan.:
"Modern Motifs in Textile Design."

Whitney Museum (10W8) To Jan.
6: Contemporary American Paint-
ing Annual; To Mar. 2: John Sloan
Retrospective Exhibition.

GALLERIES

ACA (83E57) Jan. 7-26: Hy Cohen.
Allison (32E57) To Jan. 26: George
Bellows.

Amer. British (122E55) Jan. 8-19:
Peter Mitchell.

Argent (42W57) Jan. 7-26: Virginia
Ward.

Arrow Art Center (640 Arrow) To
Jan. 13: Anthony Toney & Akiba
Emanuel.

Artists (851 Lex. at 84) To Jan.
10: Shalom Farber, Morris Levine;
Jan. 12-31: Joseph Meterhans.

A. S. L. (215W57) Jan. 7-19: Robert
C. McKay.

A. A. A. (711 5th at 55) Jan. 7-
26: Chaim Gross.

Babecek (38E57) Jan.: Paintings
by 19th and 20th Century Ameri-
can Artists.

Barzansky (664 Mad. at 61) Jan.:
Oils, Watercolors & Sculpture.

Borgenicht (65E57) To Jan. 12:
Greene; Jan. 14-Feb. 2:
Louis Schanker.

Burliuk (119W57) Jan. 2-30: Nich-
olas Burliuk, Recent Watercolors.

Carlebach (937 3rd at 56) Jan.:
Masterpieces from the S. Pacific.

Caravan (132E65) Jan. 6-Feb. 6:
Caravan Artists Group Show.

Carré (712 5th at 56) Jan.: French
Paintings.

CALENDAR OF EXHIBITIONS CURRENT IN NEW YORK CITY

Carstairs (11E57) To Jan. 12: A
New Approach to Living Religious
Art.

Chapellier (48E57) Jan.: 18th &
19th Centuries English Landscapes.

Charlian, Inc. (252E50) Jan.: Afri-
can & Asiatic Masks & Sculptures.

Contemporary Arts (106E57) To
Jan. 18: Lawrence Campbell; Jan.
7-25: Nancy P. Dryfoos.

Peter Cooper (313W53) To Jan. 5:
Sidney Gordin.

Copain (891 1st) To Jan. 14: Don
Mogner; Jan. 14-Feb. 18: Claude
Howells.

Creative (18E57) Jan. 7-19: Al
Neubill, Charles Goodwin.

Dellus (18E64) Jan. 8-19: Anne
Saporetti.

Downtown (32E51) To Jan. 26:
John Marin.

Durlacher (11E57) To Jan. 26:
Leonid.

Duveen Bros. (18E79) Old Masters.
Egan (63E57) Jan.: Group Show.

Eggleston (161W57) Jan. 7-19: Ro-
sabelle Morse.

Eighth Street (33W8) Group Ex-
hibition.

Feigl (601 Mad. at 57) To Jan.
15: Contemporary Masters.

Ferargil (63E57) Jan.: Contempo-
rary Paintings.

Friedman (20E49) Jan.: Paul Gal-
done.

French & Co. (210E57) Old Mas-
ters.

Fried (40E68) To Jan. 5: James
Fitzsimmons.

Gal. St. Etienne (46W57) Jan.:
Group Show.

Ganso (125E57) To Jan. 22: Esther
Kastl.

Grand Central (15 Vand.) Jan. 8-
19: Rosario Gerbino.

Grand Central Moderns (130E56)
Jan.: Modern Paintings.

Grollier (47E60) Jan.: Old American
Music.

Hacker (24W58) To Jan. 19: Tad
Miyashita.

Hammer (51E57) Jan. 8-29: Recent
Paintings by Kanelba.

Heller (108E57) To Jan. 12: Roy
F. Lichtenstein; Jan. 14-26: Theo-
dore G. Haupt.

Hewitt (18E69) Jan.: Group.

Hirsch (30W54) Antiquities & Nu-
mismatics.

Hugo (26E55) To Jan. 19: Mary
Faulconer, Fabio Rietti.

Janis (15E57) To Jan. 5: American
Vanguard Art for Paris Exhibition.

Kaufmann Lounge—Y.M. & Y.W.
H.A. (82 & Lex.) To Jan. 17:
Genia Urbont.

Kennedy (785 5th) Jan. 7-26: Ja-
cob Steinhardt.

Kleemann (65E57) Jan.: Group Ex-
hibition.

Knoedler (14E57) Jan. 7-26: Gerald
Van Der Kemp.

Koolz (600 Mad. at 58) Jan.:
Adolph Gottlieb.

Koetser (32E57) Jan.: Old Masters.
Kraushaar (32E57) To Jan. 12:
Prints & Small Sculpture; Jan. 14-
Feb. 2: William Kienbusch.

Lehigh Furniture Corp. (16E53)
To Feb. 18: Louis Shanker.

Levitt (559 Mad. at 56) To Jan.
16: Virginia Berresford.

Macbeth (11E57) Jan.: Watercolor
Group.

Matisse (41E57) Jan.: French Group
Show.

Midtown (17E57) Jan. 8-26: Wil-
liam Palmer.

Milch (55E57) Jan. 7-26: DiGloia.
Tibor de Nagy (206E53) To Jan.
19: Sculptural Playground Equip-
ment by Frances Weiss.

National Academy (1083 5th at 89)
Jan. 17-Feb. 3: Audubon Artists
Tenth Exhibition.

National Arts Club (15 Gramercy
Pk.) Jan. 6-30: Annual Exhibition.

New Age (138W15) Jan. 5-26: W.
Cols., Drawings, Prints.

New Art Circle (41E57) Jan.:
Group Exhibition.

New Gallery (63W44) Jan.: Group.
Newhouse (15E57) Jan.: 17th Cen-
tury Dutch Old Masters, 18th Cen-
tury English & French Old Masters.

N. Y. Circulating Library of Paint-
ing (640 Madison) Jan.: Contempo-
rary American Painters.

Newton (11E57) Jan.: Group Show.

Niveau (63E57) Jan.: Paintings by
French Masters.

Old Print Shop (150 Lex. at 30)
Jan.: 19th Century American Paint-
ings.

Parsons (15E57) To Jan. 5: Cogge-
shall; Jan. 7-26: Ad Reinhardt &
Marjorie Lieberman.

Passelot (121E57) To Jan. 12:
Gargallo, Frederick Childs; Jan. 14-
Feb. 2: Hondius.

Pen & Brush (16E10) To Jan. 24:
Watercolor Exhibition.

Peridot (6E12) Jan. 2-26: Philip
Guston.

Perls (32E58) Jan. 2-Feb. 2: Mod-
ern Master Drawings.

Perspectives (35E51) Jan.: Group
Show.

Portraits (460 Park at 57) Jan.:
Portraits by Contemporary Artists.

Rehn (683 5th at 53) Jan. 7-26:
Henry Mattson.

Roerich Acad. (319W107) To Jan.
26: Constructors Group Show.

RoKo (51 Gren. Ave.) To Jan. 3:
Herbert Kallem; Jan. 7-31: Beau-
ford Delaney.

Rosenberg (16E57) Jan.: 19th Cen-
tury French & 20th Century French
& American Paintings.

Salpeter (42W57) To Jan. 5: Holl-
day Exhibition; Group & Guests;
Jan. 7-26: Sabina Teichman.

Schaefer, B. (32E57) Jan. 2-19:
"In Crayon & Gouache."

Schaeffer (52E58) Jan.: Old Mas-
ters.

Sculpture Center (167E69) Jan.:
Group Show.

Segy (708 Lex. at 57) To Feb. 22:
African Sculptures from the French
Colonies.

Seligmann, J. (5E57) Jan. 7-19:
Doris Barsky Kreindler.

Serigraph (38W57) To Jan. 14:
"Serigraphs for Gifts."

Valentin, Curt (32E57) To Jan.
12: Contemporary European Paint-
ings by Modern French Masters.

Van Diemen-Lilienfeld (21E57) To
Jan. 20: Paintings by Modern
French Masters.

Village Art Center (42W11) Jan.
7-25: First Prize Winner in Ninth
Watercolor Show.

Viviano (42E57) Jan.: Modern
Paintings, Drawings & Gouaches.

Walker (117E57) Jan.: Group Ex-
hibition.

Wellons (70E56) To Jan. 5: Albert
Seay; Jan. 7-19: Stephanie Bakos.
Weyhe (794 Lex. at 61) Jan.:
Group Show.

Wildenstein (19E64) Jan.: Paint-
ings & Works of Art.

Willard (32E57) Jan. 2-26: Rudolf
Ray.

Wittenborn (38E57) To Jan. 25:
Contemporary French Engravers.

CURRENT COAST-TO-COAST

AKRON, OHIO

Akron Art Institute To Jan. 27:
Contemporary Italian Paintings; To
Jan. 26: European Recovery Pro-
gram Posters.

BALTIMORE, MD.

The Peale Museum Jan. 13-Feb. 17:
"The Peale Family & the Peale
Museum."

Walters Art Gallery To Jan. 6: Ger-
man Porcelains; Jan. 16-Mar. 2:
Greek Gods & Myths.

BIRMINGHAM, ALABAMA

Birmingham Museum of Art Jan.
6-26: American Paintings; Jan. 13-
26: Alabama Art League.

BLOOMFIELD HILLS, MICH.

Cranbrook Academy of Art To Jan.
9: Indian Watercolor Drawings of
the Kaitagat School.

BOSTON, MASS.

Boston Museum Jan. 8-27: Boston
Society of Independent Artists,
19th Annual.

Doll & Richards To Jan. 12: Lillian
Gron; Jan. 14-26: Ranulph Bye.
Institute of Contemporary Art Jan.
9-Feb. 9: Walter Gropius Retrospec-
tive Show.

CHICAGO, ILL.

Art Institute To Jan. 6: Mich.
Kohn; Jan. 11: Evelyn Statninger;
To Mar. 5: 18th-Century Venetian
Prints.

CLEVELAND, OHIO

Museum of Art To Jan. 28: Odilon
Redon; Drawings from Rheims Mu-
seum.

DALLAS, TEXAS

Museum of Fine Arts Jan. 6-27:
Texas Wildcat Show from the Fort
Worth Art Association.

DENVER, COLO.

Art Museum Jan. 7-Feb. 18: Pre-
Columbian Art; To Mar. 31: Air,
Sea and Land.

DES MOINES, IOWA

Art Center To Jan. 6: Cranbrook
Student Show; To Jan. 27: Ben
Shahn.

DETROIT, MICH.

Institute of Arts To Jan. 31: Jack
B. Yeats; To Feb. 3: Clayton S.
Price; To Feb. 10: Friends of
Modern Art.

HARTFORD, CONN.

Wadsworth Atheneum To Jan. 27:
Two Thousand Years of Tapestry
Weaving.

HOUSTON, TEXAS

Museum of Fine Arts To Jan. 6:
Marcel Vertes.

INDIANAPOLIS, IND.

Herron Art Institute To Jan. 6:
First Two Centuries of American
Prints.

KANSAS CITY, MO.

William Rockhill Nelson Gallery
Jan.: Contemporary Italian Prints.

LOS ANGELES, CALIF.

Dalzell Hatfield To Jan. 10: Al-
fredo Ramos Martinez.

LOUISVILLE, KY.

Speed Art Museum To Jan. 9: Life
in Ancient Egypt; Joseph Lindon
Smith; To Jan. 22: South Ameri-

can Textiles; To Jan. 31: 20th-
Century Master Movements: Ger-
man Expressionism.

LYNCHBURG, VA.

Randolph-Macon Woman's College
To Jan. 22: Children's Book Illus-
trations.

MINNEAPOLIS, MINN.

University Gallery To Jan. 18: In-
vitational Print Annual; To Jan.
21: Jo Rollins; To Jan. 28: Ameri-
can Folk Art.

Walker Art Center To Jan. 10: Lo-
cal Artists' Sale; Jan. 13-Feb. 10:
Birn Quick Paintings.

MONTCLAIR, N. J.

Montclair Art Museum To Feb. 10:
Team Work: Husbands & Wives.

NEWARK, N. J.

Newark Museum Jan.: Madonna &
Child, The Japanese Craftman,
Trends in American Painting Since
1900, Religious Art of Tibet, Eu-
gene Schaefer, Glassmaking.

NEW HAVEN, CONN.

Yale University Gallery To Jan. 20:
Master Prints from the Yale Col-
lections.

PASADENA, CALIF.

Pasadena Art Institute Jan.: Ming
& Ch'ing Dynasty; Paul Klee.

PHILADELPHIA, PA.

Philadelphia Museum of Art To
Jan. 20: Fire and Water.

RICHMOND, VA.

Virginia Museum To Jan. 27: Ameri-
can Indian Textiles from the South-
west.

SAINT LOUIS, MO.

City Art Museum Jan. 4-30: Ameri-
can Art Alliance; Jan. 14-Feb. 15:
Old Masters from the Metropolitan
Museum.

SAN DIEGO, CALIF.

Fine Arts Gallery Jan.: European
Paintings, Sculpture & Tapestries,
1300-1870.

SAN FRANCISCO, CALIF.

California Palace of the Legion of
Honor To Jan. 13: English Paint-
ings; Lives of the Hermits.

Museum of Art To Jan. 27: Con-
temporary Textiles.

TULSA, OKLAHOMA

Philbrook Art Center Jan.: Wedge-
wood; Nat'l Snapshot; Arthur Mor-
gan; Early American Glass Club.

UTICA, N. Y.

Munson Williams Proctor Institute
To Feb. 10: 15th Annual Exhi-
bition; Jewish Religious Art; Mark
Tobey.

WASHINGTON, D. C.

Corcoran Gallery To Jan. 20: Sixth
Annual Area Exhibition.

George Washington University Li-
brary Jan.: Caucasian Textiles &
Rugs.

Smithsonian Institution To Jan. 6:
Sid Gotcliffe; Jan.: Art & Magic
of Arnhem Land, Australia.

WORCESTER, MASS.

Worcester Art Museum To Jan. 6:
The Practice of Drawing; To Jan.
20: European & American Litho-
graphs.

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The Art Digest has done everything possible to absorb the rising costs that plague magazines as well as families these days.

We have absorbed the rising cost of paper, which has jumped more than 100% during the past 10 years. And of printing, production, and increased payroll expenses. We are faced now with a 33% increase in postal rates.

These higher costs make it impossible for us to continue without raising our prices, too. So it is with genuine regret that we announce a new schedule of prices. This schedule, incidentally, is the second subscription and newsstand price rise in The Art Digest's 25-year history.

We are giving our old friends advance warning of these new rates. So if you act quickly, and renew or extend your present subscription between now and January 31, 1952, you may do so at the old rates: \$4 for one year, \$7 for two.

The new rates, effective Feb. 1, 1952, will be:

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